



**EXCLUSIVE
PHOTOS...**
**ON-LOCATION SCOUTING
FOR THE PREQUELS!**

ISSUE #29
\$3.95 U.S., \$4.95 CAN.

STAR WARS SHADOWS OF THE EMPIRE

BEST SELLING
AUTHOR
STEVE PERRY
INTERVIEWED

**BOBA FETT
RIDES AGAIN...**
THE SHADOWS COMIC

PLUS

**DARTH VADER ON A DIRT BIKE...
THE STRANGE WORLD OF STAR
WARS MAGAZINES**

STAR WARS IN THE CLASSROOM



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WEST
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FEATURING AN ORIGINAL STORY
BY TIMOTHY ZAHN *95*

A supplement for use with Star Wars: The Roleplaying Game
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The photo which appeared on the contents page and page 51 of last issue was mistakenly identified as Peter Mayhew. The photo was actually of Des Webb, who portrayed the Wampa in *The Empire Strikes Back*. Our apologies to Peter Mayhew.

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THE FORCE OF STEVE SANSWEET

For most of us involved in the *Star Wars* universe, the name Steve Sansweet is synonymous with *Star Wars* collecting. For the past 20 years, Steve has amassed the largest and most comprehensive collection of *Star Wars* memorabilia anywhere in the world. He has accumulated an amazing collection, which rivals even Lucasfilm's archives. Steve estimates that he has between 10,000 to 15,000 different pieces in the collection which includes "over 1,000 posters, 700 action figures, 1,500 different magazines with *Star Wars*-related covers and on and on."

But Steve hasn't spent his life just collecting; he has been actively involved with Lucasfilm in writing and promoting the "art" of *Star Wars* collecting. As the author of several books including the popular *Star Wars: From Concept to Screen to Collectible* and the labor-intensive "bible" for *Star Wars* collectors,

Toward's Price Guide to Worldwide Star Wars Collectibles (which will be updated in '97 with more color photos), Steve has played a major part in this important area of the *Star Wars* universe. As anyone who reads the *Insider* knows, Steve's column, *Scouting the Galaxy*, regularly addresses collecting issues, answers fans' questions and has become one of the most popular columns in the magazine. I couldn't imagine our magazine without Steve. In addition, he has been consulting with Lucasfilm licensees for years and has had a hand in the development of many a *Star Wars* product as well as hosting numerous QVC *Star Wars* specials.



Collector Steve Sansweet

However intense Steve's passion for *Star Wars* has been for the last 20 years, it has not led to a full-time position....until now. After more than two decades as a writer and then an editor with the *Wall Street Journal*, including the past nine years as its L.A. bureau chief, Steve is officially defecting to join the Rebel forces at Lucasfilm.

"I've basically had two careers: my full-time job at the *Journal* running the bureau, and my second career—*Star Wars*—which was growing and growing," he told me recently. "Something had to give."

After discussions with the folks at Lucasfilm, an agreement was reached that will ultimately benefit everyone—especially the fans.

"My job is to be a fan liaison and go out to the fan conventions across the country and let people know what is happening with *Shadows of the Empire*, the new prequels, and to create an awareness for the Special Editions of all three of the *Star Wars* films, with *Star Wars* itself opening in February of 1997. Lucasfilm is a lot more open today than it was at the time of the first trilogy," he revealed. "The stuff we're now showing at these fan conventions I appear at is amazing. We have internal tapes that really show the creative process at work at Lucasfilm. George Lucas has internally televised meetings with ILM on the Special Edition. We're bringing this to the conventions. You see George at the upper left and the ILM guys at the bottom and in the middle is the piece of film they are reviewing. This has all been taped for posterity. There has also been some taping in the art department for the new movies, as well as George's meeting with John

Williams to discuss the additional music for the Special Edition trilogy. George is really interested in letting the fans in on this. My hiring indicates a willingness from Lucasfilm to be more open especially with the fans who have been so supportive of *Star Wars* over the years."

In addition to his new role as a sort of ambassador for *Star Wars*, Steve will also be consulting with Lucasfilm licensing and merchandising. "I'll be helping them come up with new products and giving them my input as 'super collector' as far as what I think would sell, price point, etc. Lucasfilm can't take a thousand phone calls a day and read two thousand letters a week with requests and ideas. Hopefully, that will get filtered down to me and I hope that the fans who see me on the convention trail will come up and make their feelings known."

"One of the questions we brought up at the first convention I was at in Texas was 'What would you think about releasing the novelization of the first of the new trilogy six months or a year before the film itself?' There was a very strong reaction. I won't color anybody's view but it's a question fans should think about. Another popular question was, 'How soon is Lucasfilm going to release the video version of the Special Edition?' Well, Lucasfilm's thought on that is that they just sold over 21 million copies of the remastered regular edition and we don't want anyone thinking that we or Fox are trying to rip anybody off by releasing this changed version a year later. The reaction to that was incredible. People wanted it and wanted it now! They wanted to walk out of the theater and buy it right there! That kind of feedback is very valuable and this is the kind of thing I will be doing at conventions. Fans really can have an impact and affect marketing decisions, what is produced, etc. We really care what they think."

As the envy of most *Star Wars* fans, Steve always gets asked questions about his private collection which includes some more unusual items. "I have a lot of weird stuff," he says with a laugh. "Potato chips from Spain, candy wrappers from France, popside boxes from New Zealand and Malaysia. I love that stuff because it shows how ingrained *Star Wars* became in the worldwide popular culture. As Mark Goldman, the head of Galoob says, 'Kids today are born with a *Star Wars* gene.' That's such a wonderful explanation of what's happening today," he adds with approval.

What makes Steve's collection unique is that it encompasses more than just licensed merchandise but also includes actual costumes and props from the films. Amongst his most treasured items is a complete Darth Vader costume from *The Empire Strikes Back*, two of the chess pieces from the holographic chess game in *Star Wars* as well as numerous product prototypes including an R2-D2 thermos vinyl lunch kit that was never produced and took Steve 12 years to track down. The price for such a sought-after one-of-a-kind collectible? \$1,600.00! However, the search never ends—he's still on the lookout for a *Return of the Jedi* Huffy bicycle unassembled in the box as well as three of Kenner's action figure three packs which were designed as department store specials. He has 13 of the 16 released.

As the "super collector" of *Star Wars* merchandise for almost 20 years now, Steve was there in the beginning and has seen the ups and downs in the collecting field as well as analyzing the kinds of products produced over the last two decades. So I asked the man who would most know, "What will the future of *Star Wars* collecting look like when the new prequels hit?"

"Now that people have grown up with *Star Wars*, there is a level of collector that wasn't there before. The merchandising for *Star Wars* was pushed by toys

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REBEL RUMBLINGS

Letters From Our *Star Wars* Fans

...I wanted to write and thank you for the Micro Machines *Star Wars* miniatures. This was the second mailing of this type I've received from you (the first being the *Millennium Falcon* which I received about a year ago). I just didn't get around to sending you a thank you note before, but I wanted to make sure to tell you this time how much I appreciate these gifts. (Han Solo and Vader always were my favorite characters).

I've been a member of the fan club since 1980, when it was directly a division of Lucasfilm. I was apprehensive at first when your company took over and felt some of the exclusive quality was gone when I would see the newsletter/magazine on the newsstand available to everyone. But I am proud to say that ultimately the *Star Wars Insider* is what I always hoped *Bantha Tracks* could be. The gloss stock, magazine format, the color, the layout and the pictures and many of the articles are just wonderful (The "Return to Tatooine" article in #27 was one of the best pieces I've read since being a member of either fan club, and I'm always putting the issue out and showing the pictures to fellow amazed fans.)

It's striking how appreciation of *Star Wars* has crossed the generations. I meet people like myself who are in their 30s, or older, who still express interest in the saga and in contrast I watch as my 3- and 4-year-old nephew and niece will sit and watch an all-day broadcast of the films on cable TV with fascination. (It's going to be interesting to see people's reactions to the dive into the Death Star trench when this movie is back on the big screen).

Watching how *Star Wars* has progressed from hit film to pop cultural standard over the last 20 years has made me feel that my interest in *Star Wars* was no trivial adolescent fascination but that in that summer of '77, I witnessed the birth of a modern mythic fable that would cross generations.

As we await the arrival of the *Special Edition* and the Old Republic saga, I plan to look to the fan club (as I always like to call you) for news and information on *Star Wars*, old and new, its impact and wonder.

Jeff Bradley
Charleston, WV

...I would like to take this opportunity

to express my sincere, although perhaps unpopular, opinion about the wealth of *Star Wars* literature that has been hitting the bookshelves and comic racks over the last few years. My opinion...enough is enough! Let me elaborate...

No offense to any Trekkies out there, but one of the reasons I have never been into *Star Trek* is that the characters, in my opinion, are very static. The episodes and novels are nothing more than "adventures-of-the-week." I find the characters unappealing because they lead lives that are unrealistic. Granted, in order to get your kicks out of science fiction/fantasy, you have to accept the universe created by the originator as "real," and allow the characters to live within the rules of this universe. However, within that universe, it is unrealistic to suppose that the same seven characters would be present at every significant event in history! It takes away from the reality of this created world that we sci-fi fans love to embrace.

If one thinks about it, none of the characters in the *Star Wars* universe were necessarily destined for greatness. Han and Chewie were doing just fine as smugglers. Sure, they were in danger and constantly on the run, but given their "career choices," this was a very realistic portrayal. Lando was also thrown into the mix against his wishes. Leia, being an Imperial senator, would undoubtedly have ended up with the Rebellion after the Emperor dissolved the Senate. Luke, of course, is the exception. The whole story is about him and the Skywalker clan. His "royal lineage" (i.e. his inherent ability to use the Force) and his desire to join the Academy and get involved in the Rebellion was foreshadowing his eventual heroism. Leia said it best in the prologue to the *Star Wars* novelization: "They were in the wrong place at the wrong time. Naturally they became heroes." The fact that these characters did become heroes is what makes the story great. Essentially, the unlikeliest of allies save the universe. It is a story that we all have loved, ever since J.R.R. Tolkien captured our imaginations in *The Lord of the Rings*.

Unfortunately, the novels and comic books that have been hitting the stores are destroying the romance and making things a bit corny. The characters have not necessarily become static. Leia probably would

have become chief of state. Luke, undoubtedly, would have attained the status of Jedi Master and attempted to reestablish the order of the Jedi Knights. And of course, the birth of the three Solo children is imperative to the continuation of the story, if not on the screen then in our imaginations. However, to expect that every time something critical in the universe happens, all of the main characters would coincidentally arrive at the right moment and save the day is a little too much for my imagination.

Please don't misunderstand me, the universe that the *Star Wars* trilogy created for us can still serve to entertain. For example, I love the *Tales of the Jedi* comic series put out by Dark Horse. Why? Because through telling the history of the Jedi and the Sith Wars, they help the elements of the trilogy to gel. They help to make the *Star Wars* universe more real. I also like the story of Kyle Katarn told in the Dark Forces computer game. Again, a new character that adds dimension to the story we already know. I also anxiously await the *Shadows of the Empire* novel. But I am getting sick of story lines that involve the Emperor coming back to life (not once, but twice! Why not a million times? And, by the way, what was this in *Dark Empire II* when the Emperor gave his powers instantaneously to his cronies, making them dark Jedi? If he really had this power, he could have saved himself a lot of times in the beginning!) and other such nonsense.

In summary, I am as much a fan of *Star Wars* as any, but I feel that what truly makes *Star Wars* so wonderfully entertaining is 1) the dynamic characters that, in some ways, we can relate to and in our own imagination consider heroes, and 2) the reality of the universe as created by Lucas and upheld and expanded by some authors. I fear that the romance of it all is being lost due to the "adventure-of-the-week" approach of some novels/series. If publishers insist on stocking the shelves with *Star Wars* literature, I hope they can come a little closer to the standards established by George Lucas in the trilogy.

Steve Malinak
Dearborn, MI

...I'm a real big *Star Wars* fan, even though I'm only 12 years old. I've collected for about two years.

I've just read your Rebel Rumbings and they're great! It was my first issue, and I can't wait for the next one! It took about three months for the first issue, so when I got it I started screaming, "Mom, it's here! It's finally here!" You could probably hear me up and down the street. That night, I showed it to my friend, Kristy, and she was blown away.

My favorite character is Princess Leia Organa. I saw the Princess Leia T-shirt and nearly had a heart attack! And the stand-up, oh man! I'm going to try to get my hair to grow down to my waist so that I'll look a little like Princess Leia. Too bad I don't have brown eyes. Princess Leia has inspired me so much that I named my goldfish after her. I've got to get some more stuff for my walls so that you won't be able to tell the color of them. I'm a *Star Wars* fan forever!

Kris Thompson
Paragould, AR

...I was saddened to read in the latest issue that actor Sebastian Shaw and author Brian Daley passed away. I was especially troubled by Mr. Daley's death. I can remember seeing the Han Solo novels in the stores before I had the reading level to enjoy them. Since then I have taken to both that trilogy and his radio adaptations. You credited him with the *Return of the Jedi* radio manuscript—was it complete? I was looking forward to it, but I hope they will not go ahead with it if he couldn't finish the work.

Thank you for the Peter Mayhew interview. It is wonderful to read about the co-stars (I think many fans will agree—there are no small roles in *Star Wars*).

Mark L. Ebert
Columbia, SC

Dear Mark: Please see our tribute to Brian Daley in this issue written by his close friend. Brian did complete the Jedi radio adaptation before they performed it and, indeed, it was his last project.—ed.

...My brother and I wrote a song called "The 12 Days of *Star Wars*." My brother's name is Matt and he is 9 years old. My name is Mike and I am 11 years old. We thought you might like to see our song, so here it is:

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PREQUEL UPDATE

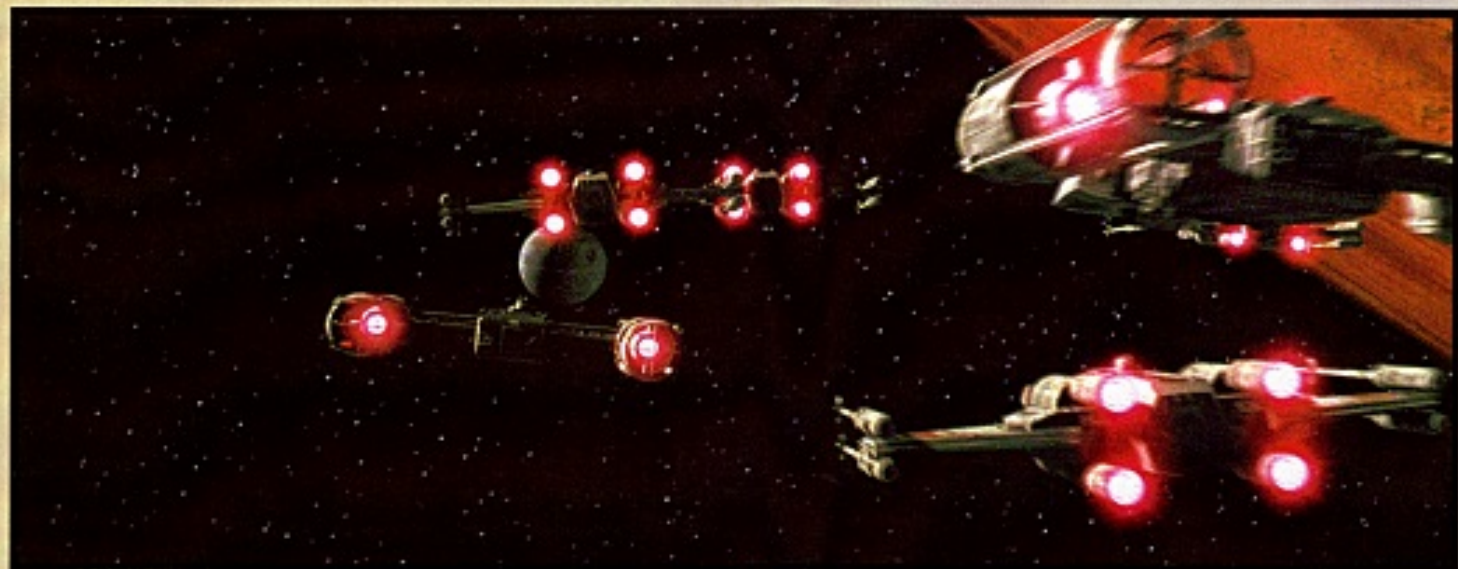
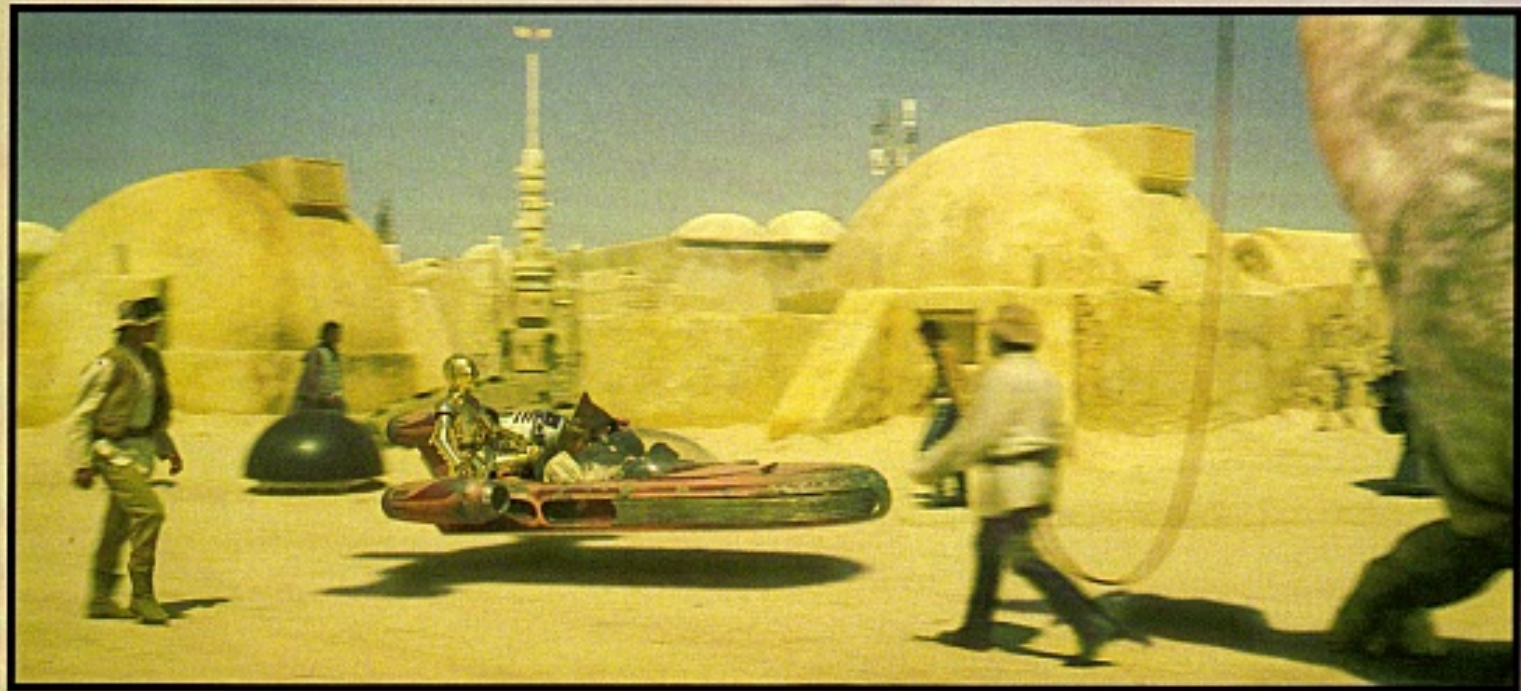
by Dan Madsen

with Rick McCallum

Rick is on-location in Morocco shooting two new episodes of the Young Indiana Jones Chronicles as we are preparing this issue. His regular update will return next issue with the latest news on the Star Wars prequels as well as a report from the Young Indy set. In the meantime, enjoy these exclusive shots from the Star Wars Special Edition release of next year.

(right) and (below): As the original plate (right) from *Star Wars* shows, Luke Skywalker's landspeeder rode rather than glided into Mos Eisley spaceport. In fact, the final unsatisfactory look of the "hovering" landspeeder was one of the main reasons George Lucas decided to proceed with *Star Wars: The Special Edition*. In the "after" shot (below), doctored by a computer graphics team at Industrial Light & Magic, the speeder is clearly floating. But what's that creature whose leash the pedestrian on the right is holding?

(bottom): Limited by time, budget and technology, George Lucas was never fully satisfied with the initial version of his epic space fantasy. In *Star Wars: The Special Edition*, with the help of a team at Industrial Light & Magic, he has been able to add and replace scenes to make the film more visually exciting. This rear view of computer-generated X-wing and Y-wing fighters from the Rebel armada shows off the state of CG lighting effects.



STAR WARS INSIDER



(above): The *Millennium Falcon* escapes from its Mos Eisley docking bay—but it's a computer-generated Falcon instead of a model, used in the original version of this scene from *Star Wars: The Special Edition*. The CG Falcon, constructed by a team at Industrial Light & Magic, takes off on a more visually exciting path. Also note that, for the first time, there's other traffic in the skies over the spaceport.



(above): While the stormtroopers looking about are part of new live-action footage shot in the Arizona desert recently for *Star Wars: The Special Edition*, the riding trooper, the dewback and a new spacecraft—an Imperial transport modeled after the Imperial shuttles seen in *Return of the Jedi*—were all computer generated by a team at Industrial Light & Magic. Even the dewbacks footprints are CG creations.

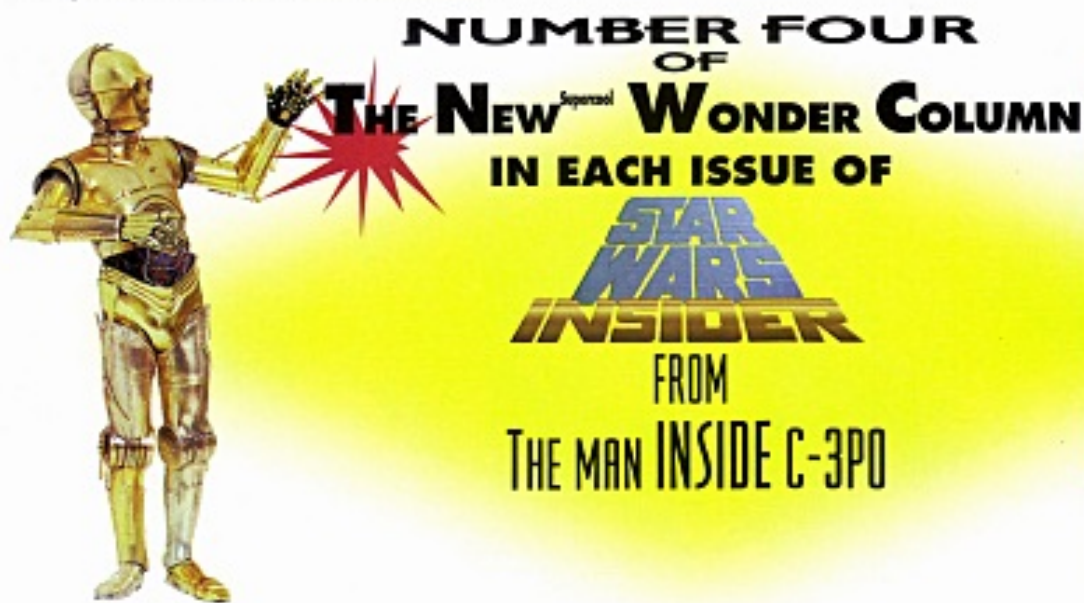
(below): This combination of new live-action shot (the standing stormtroopers) and computer graphic three-dimensional image (the stormtrooper and his trusty dewback) shows how difficult it is to distinguish between the two elements in *Star Wars: The Special Edition*. The two stormtroopers trekking away from the scene are live-action extras in a scene reshot especially for the film. Notice the large shadow the dewback casts—also courtesy of the special effects team at Industrial Light & Magic.



Um, hello

What you may not appreciate is the chain of being that connects the ridiculous and unconsidered jottings of my brain to your eyes at this very moment. (Bit of a brain teaser here. I'm writing this NOW and you are reading this NOW. Now, now, I hear you cry, *how can this be?* When I get my brain around it, I shall tell you). Anyway, this and other thoughts emanate from where my brain ought to be, through my fingers onto my PC onto my printer onto my fax in London onto the editor's desk in Colorado onto Lucasfilm's desk in Marin County onto a disc in London onto a desk in Colorado onto a layout desk in Minnesota back to me in London (hold on, we're nearly there) onto film and onto a printing press in Wisconsin onto a distributor's pallet onto a plane in anywhere into your mailmale's (or mailfemale's) hand where you live and through your letter box where you see this in all its glory. All for THIS! Is this IT? Is it worth it? Before you answer that, I should point out that I have feelings which can be wounded. For instance: you may remember that I am using abbreviations to save space and therefore, paper. After all, magazines do not grow on trees. Certainly WONDER COLUMNS don't. So last time, I faxed-off my efforts under the ecologically sound heading - USE LESS PAPER. I'm sure you'll agree that we should. But somewhere along the above marathon trail, this simple, caring message had been subtly changed. It eventually returned to me in its printed, proof state, woundingly hurtful. I'm sure it was an accident. I think it was. But maybe not. And maybe you too think this is a *useless* piece of paper.

But if you do - remember! You saw it here first



Gosh!

Perhaps you have found a use for it after all. In England they would wrap deep fried fish and chips in stuff like this. A great leveler, to have your deepest thoughts elevated to the rank of a fast food wrapper, but now that foaming polystyrene and plastic are decorating the streets, poor, primitive old paper is left to a fate like me writing on it (although I can think of even a worse one). However I am now - at last - reminded of why I have got paper on the brain.

You know how the fans of my NEW WONDER COLUMN write to me - well this week, it was the turn of the other one, John Haller to ask me a question. John, as I'm sure you remember, lives in Cold Spring, KY and yet still finds time to ponder those ancient riddles that tease greater brains than mine. But for once I know the answer. I was there. I confess. I was the one what done it.

MIX TO:

INTERIOR ICE CAVERN; HOTH; DAY. Enter Threepio in a hurry. Lots of breathless acting. Actually I wasn't acting. I was breath-



MFik and ME

less. It was a tight fit in there - not the cavern, the suit. Anyway, shimmying between icy walls glistening with fake coolth, Threepio races towards camera, fleeing from unknown terrors. He pauses, glancing behind. Thinks. Slides right and with a deft swipe of his hand rips a red and yellow sign from the door set in the cavern wall. A look of smugness crosses his gilded features before he skids out of shot clutching the torn paper. CUT, said MY FRIEND IRVIN KIRSHNER. And Yes, it was.

So what was all that about and where? You missed it? Well it's survival of the fittest in Cold Springs, KY, so no surprise that eagle-eyed John noted that, whereas this scene made it to the trailer of ESB, it didn't make the final cut. Was it something I said? They never expressed any displeasure at my work - not to my face anyway. Was I a failure? Wasn't my ripping up to scratch? (actually it did go better in Take 1 than Take 2 but that is irrelevant).

What got me was that they had abandoned





Think...



Aim...



Rip...



Smug...

a scene to THE FLOOR (See Number 3 of TNWCIEIOTIFTMIC for an in-depth look at THE FLOOR), a scene in which I had actually managed to tear a piece of paper off a door. *So what?* you cry. *Piece of paper? Piece of cake!* Have you any idea how inflexible Threepio's hands are! Just about capable of clubbing a careless cameraman but when it comes to the finer things of life like picking out needlepoint or just picking your nose - USELESS. They have all the flexibility and, with Threepio's restricted vision, all the accuracy of those amusement arcade cranes standing in their miniature, brightly lit world of gold coloured watches and unprecious rings. You urgently twist the dislocated controls to aim the limp metal jaws over your chosen prize. They drop emphatically over it, pause and close, then swing up - merely stroking the object of your dreams - up and away before they open again to let fall their imaginary cargo of wealth and merely emphasise their emptiness. My childhood was filled with such failures - explains everything really. Anyway, this kind of clumsiness is bad enough on your own, but when you're surrounded by millions of dollars worth of directors, producers, cast and crew and the tea lady, all looking at their watches, you will know just how bad that arcade game felt, if you get it wrong (nothing to do with the construction of the suit of course). But I didn't get it wrong. I sighted, aimed, lunged, grabbed and ripped. Great acting or what? (Don't answer that!) And they never used it. And that hurt. Years later, in therapy, they told me it was nothing to do with me at all. But I don't know whether to believe them. If I share it with you, perhaps you can decide.

As you know, Planet Hoth is a grossly inhospitable place. Cold beyond even the wildest dreams of Cold Springs, KY, and without the latter's obvious charms and fast-food outlets, Hoth suffers from a pest con-

trol problem beyond the dampest reaches of an Ewok's fur. Big, bad and ugly - the opposite of Ewoks - who are short - wampas roam the wastes of Hoth looking for anything that might count as food. Sadly, Ewoks don't visit Hoth much. I mean err... Ewoks are sad because err... they love to go on trips. And anyway Ewoks don't count (err... mathematically that is). Anyway... wampas love Ewoks. So do I. I think we'd better move on....

The story so far... It was a desperate situation. Snow outside (snow inside, come to that) The Empire about to descend on our gallant heroes (there were quite a number by this time). And a gang of wild white wampas out for lunch (as opposed to out to lunch) (Oh, I don't know). Whaming across the drifting ice fields, they had been given a table for twelve in the ice cavern, as above.



Boy, am I ready for a bite!



MFIK meets TMRE

So there they were, all locked up, when a party of stormtroopers arrived, cold and hungry from melting snow and Rebels outside and looking for hotter action and a table for eight. They found Threepio instead, who naturally ran away. They pursued. He ran. They pursued. He ... (we get the idea. Ed) CUT TO the cavern scene, as above, as before. What Threepio had noticed was the ... err... notice that the maitre d' had put on the door saying *DANGER. This room is full of wampas. Do not disturb on pain of being the first course in a banquet given... etc.* With a breathtaking demonstration of his superb intelligence, our golden hero bravely ripped it away, implying to the pursuing troopers that they were free to enter and take a seat. They did. Big mistake! It was all very exciting. Shame you missed it!

And why did you? I think THE MAN RESPONSIBLE FOR EVERYTHING had found that a gang of wampas is not cheap to have around and, even with a discount, this particular storyline was getting quite out of hand. He made an executive decision and suddenly my brilliant



origami act had been for nothing and our one and only wild white wampa was destined to remain that way. Oh well...

Of course TMRFE might have been swayed in his unswerving judgment by events in another scene. INTERIOR ICE CAVERN: DAY (ANOTHER ONE) (ICE CAVERN, I MEAN) (ACTUALLY, ANOTHER DAY AS WELL). Glistening white walls tower above, shimmering in the fierce blue-white lights focused on and around the snowy scene. Melted candle wax, sprinkled with salt crystals, creating a beautiful and extraordinary facsimile of what any self-respecting ice cavern should be. Giant, frozen icicles dripping icily, were really elegantly crafted glass vessels, hand-blown into an unbelievable recreation of nature, or rather, to a completely believable recreation of nature. Inverted and filled with water, slowly weeping through a pin hole at the tip, they completed the utterly convincing scene of permafrost. Convincing ... except for the heat. I remember from my school days, light means heat. (I assume it is still thus) and the number of lamps needed to provide the required dazzle, gave out the kind of heat normally found in a fish and chip shop in August.

The only other giveaway that we were not actually on Planet Hoth but on Stage 3 at Elstree Studios, was that the set was ringed around with police-like barriers in picket lines saying, Do Not Cross, Collapsing Set, Keep Out, etc (there wasn't actually a sign saying 'etc'). What I mean is there were lots of other indications that this was a place where I wasn't wanted (rather hurtful, really). For this was the home-base of the wampas, or rather wampa. He or she (rather dangerous to carry out a close inspection, so perhaps, 'it'), was destined to burst through the ice walls, terrifyingly appearing to devour the camera in its onward rush for a taste of Rebel or Ewok.

This was a one-take shot. The kind of destruction planned did not countenance a second go. Three cameras would whirr to record the one-time-only event. The solid cavern walls had been cleverly constructed to be less impenetrable than they looked. Hidden fault lines would cause a great tumble-down, triggered by a double-fisted blow from the belligerent wampa - played by Eric. Eric is a gentle chap but big. Sneaking a look into the wampa's inner ice sanctum behind the ice walls, now revealed him as a giant. He stood on top of large hairy moon-boot type shoes which raised his massive frame almost two feet higher. Shaggy white fur spread across his heavily padded body and down to his huge, vicious clawed hands. With the great razor-toothed head carefully placed on his shoulders and the hair combed down to hide the join, there stood Eric, the Biggest Wampa In The World.

STAND BY. You all right in there, Eric? asked David, the ever resourceful AD (here standing for Assistant Director rather than the incredibly resourceful Anthony Daniels). *Herbumunooaa* said Eric. You know what you have to do? asked David. *Hertumunooaa* said Eric, so that was all right. Everything was ready. Barriers gently removed lest any undue vibration should bring the set to an early collapse. Crew at a safe distance.

Me, as always, at a safer one. ROLL CAMERAS A, B AND C, called David. *Speed!* they chorused. ACTION said MFIK. There was a thud. Fake snow fell off fake ice. Another thud. Deep silence. CUT said MFIK.

Well, clearly something had to be done. Teams of set-builders and dressers swarmed over icy surfaces, weakening them to utter fragility under the blazing lights. Time passed. STAND BY. You all right in there, Eric? asked David. *Ewaaimaakoodwin* said Eric, rather woollily. You know what you have to do? asked David. *Ibnocmmowhawihhi*, said Eric, so that was all right. ROLL CAMERAS A, B AND C, called David. *Speed!* they chorused. ACTION said MFIK. There was a thud. Fake snow fell off fake ice, for the second time. Another thud. Bit more snow. Deeper silence. CUT said MFIK.

So they swarmed again and set-to with Plan B. Wires and ropes were attached, invisibly, to key positions in the ice walls. On the given word, out-of-shot crew would heave and haul the ice walls to the ground. Time was running out. Temperatures were running high. STAND BY ROLL CAMERAS A B AND C, called David. *Speed!* they chorused quickly. ACTION said MFIK. There was a mighty hauling and the walls Jerchoed down in a flurry of cloud of snow and ice. As the fog of white cleared, there stood the Biggest Wampa In The World, magnificently fearsome from his giant taloned feet, to the muscled breadth of his hairy shoulders, above which Eric's severely overheated



Err... Grrrrr...

and reddened face gasped perspiringly at the three cameras busy whirring at him and his wampa head, cradled football-like in his ripping-clawed hands. Sorry, said Eric. CUT said MFIK.

And it was.

But this wasn't as bad as ... Oh dear... Mickey seems to be sticking his finger in his ear. I think he's trying to tell me something so I'd better be quiet.

PS You will remember the magnificent gift of a Star Wars Electronic Bank I received from merchandising magnate, Howard Roffman, which I had assumed was stuffed with gold coins. Well fortunately, before I received Stephen (Evansville, IN) Helmbock's advise re explosives (what would the neighbours have said) (and just think of the damage it might cause to the mint condition of the gold!), I had finally got it open. It seemed to be empty. An oversight, perhaps? But then, it's the thought that counts, isn't it.

PS (ii) Isn't it?



PPSS I should add that my electronic bank is also described on the box as a Banque Electronique. I believe, since I am fluent in over 6 million forms of communication, that that is French. Perhaps Mr Roffman thinks I am about to become a Frenchman. Pourquoi? (That's French for Why?)

pspsps Ages ago, a French chap (or homme as they like to call themselves) told me how much he lurved a British TV show called Mon Tippy Ton. Took me years to understand what he was talking about.

PPpppps I do not wish to imply that this is a HOWARD ROFFMAN COLUMN (he has already been mentioned twice (see above)), but news reaches me that he sometimes finds it hard to follow "the parenthetical passages" in my WCs. (I think he means the bits in brackets). Anyone else have the same problem? (or just HR?) (Or is he joining the grammar police, who are lurking behind every corner, according to **Phil Zimmerman**, Spokane WA?) (glad to have you and **Michael Chadwell**, Cincinnati, Ohio, on my side).

P re my problem with abbreviating WONDER COLUMN to WC (see Number 3 of TNWCIEIOTIFTMIC) I was reminded of the day that I reminded Tom Smith, producer of some of the Ewok adventures, that the character called Widdle might be greeted with some mirth in the U.K. Here, widdle is what little children do in the WC. You have to be so careful, don't you!

P2FINANCIALCRISISHITS.....LUCASFILM..... I just received a Christmas card from the entire licensing department - just the one card between them. Very nice. Not only was it 6 months late but I had to pay extra postage since they hadn't stuck enough stamps on it. Clearly times are tough in Lucasland! I shall be starting a collection in support of my hard-up friends in my WC. I had no idea.

P3 ... unless it was meant for next Christmas...

PSP Did you know that Approval-Meister at World Of Lucas is Allan Kausch? He is also entirely responsible for finding the spiffing photos in my WCs. But tragedy struck in number 3 when he fiendishly searched-out shots of The-Sand-Storm-That-Never-Was. Not realizing the sand-filled air gave the stills a fuzzy look, he assumed his eyesight was failing and rushed off for an operation. It was highly successful and, once more back at his desk, Allan assures me that this WC's photos are all in focus. Don't tell him. OK?

I had so much fun with the cast of Return of the Jedi for radio in LA, a few months ago. The big news was that Josh Fardon joined us as Luke Skywalker and was, as you will hear, simply excellent. (He is also the only member of the cast who was the right age for the part!). I did the same old stuff as usual and I'm sure I'll tell you more at a later date. You know that Brian Daley wrote the splendid scripts again. You will also know that he died as we finished the recordings. Anyone who knew Brian and his work can only feel deeply saddened by his death. I do.

SHOWBIZNUZZ

BROADWAY
(off)

**GRAND
MUSICAL**

OPENING SOON

**MOFF AND ME - ON
ICE**
AND
(BOOK EARLY OR
BE DISAPPOINTED)

If you would like to write to Anthony Daniels for possible inclusion in THE WONDER COLUMN or for an autograph, please send at least three, minimum priced International Postage Coupons, available from your 'friendly' neighbourhood post office, to Anthony Daniels c/o The Star Wars Insider, 537 Olaf St. #c, Aurora, Colorado 80011 USA. Please do not send USA stamps.

YOU WRITE

Robert Morrison, Scottsdale AZ

I'm afraid that JABBA WORKS OUT - THE VIDEO has been withdrawn. It's well known that people do tend to look slightly fatter on television than they do in real life and Jabba was concerned about his image in leotards. Sorry. AD

Mitchell A.S. Hallock, Fairfield CT

What a considered and interesting letter you write, concerning the commercial side of art. You ask me: As a part of Star Wars do you think that making a huge amount of money overshadowed the job of acting and telling the story? Not in my case, Mitchell. Sadly, no! AD

Erik & Jeff Wright, Weatherford TX

I was so impressed by your brilliant Cantina Cuisine ideas that I sent your recipe to the Inner Space Taste Panel. They said it looked good but tasted slightly of paper. I'm afraid they don't quite understand. Sorry. AD

Phillip Zimmerman, Spokane WA

Congratulations. You too are a proud owner of the new Star Wars Banque Electronique. What a good idea, to turn your five-year-old daughter into a Star Wars fan and teach her the value of thrift at the same time. I assume she paid for the bank. AD

Bubba Bob, Mina Ak

Amazing to hear you're now cooking at the Willing-Pepperpot-Agogo and basing the menu on Cantina Cuisine. But I'm afraid Preserving Ewoks was actually featured in Cosmic Concerns No 8. Anyway, it has been deleted for some reason. AD

Josh Harris, Ft. Collins CO and Rebecca Thomas, Arlington TX

I was appalled to hear from you - not that you didn't write charming and interesting letters - but you both admit to writing them during your history lessons. Or do you think I am history? - Don't answer that! In any case, I do not wish you to fail your grades by writing to me in class (however boring) (the class, I mean). GET BACK TO WORK AT ONCE. AD

Michael Soult, Tallahassee, FL

Glad you weren't caught in the Yoda casting-riots. So, I must like hyphens because, as you point out, they're part of my alter ego's name C-3PO. Very perceptive of you. Had I noticed? Course I had. Noticed it ages ago. Honest. AD

next issue

Consumer Concerns No 182

BOTHANS ASK - WHY ?

+ PLUS +

Consumer Concerns No 183

WEASK - WHY BOTHANS ?

+ Double Plus +

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LUCASFILM'S LATEST



Lucasfilm Licensing: Publishing

Bantam Books—Shipped the first week of April for May publication is the much-awaited hardcover release of *Shadows of the Empire* by Steve Perry. Additionally, Bantam will be launching a new trilogy of paperback originals by Michael P. Kube-McDowell beginning with the April publication of *The Black Fleet Crisis* to be followed by *Shield of Lies* in September and *Tyrant's Test* in January of 1997. All titles will be accompanied by the simultaneous release of an audio book from Bantam Audio.

Dark Horse Comics—Dark Horse will begin their monthly six-issue comic series of *Shadows of the Empire* in May, which takes the storyline into a new direction. And don't miss the July release of the related *Battle of the Bounty Hunters* pop-up comic.

Varese Sarabande—The original soundtrack recording to *Shadows of the Empire* by composer Joel McNeely was released in an enhanced CD format in April to tie in with the ship date of the novel.

Ballantine Books—*The Secrets of Star Wars: Shadows of the Empire* pulls together the behind-the-scenes developments of the novel, comics, Nintendo 64 game and toys in a fascinating, highly illustrated read set for May 1996.



ILM

ILM's special effects magicians are putting the final touch on three major summer releases: *Mission Impossible*, produced by and starring Tom Cruise, and directed by Brian DePalma (*The Untouchables*); *Twister*, from director Jan DeBont (*Speed*); and *Dragonheart*, starring Dennis Quaid and Sean Connery as the voice of an amazing medieval dragon. ILM's other exciting projects currently in production: *Last World*, the highly anticipated sequel to *Jurassic Park* from filmmaker Steven Spielberg; *Mars Attacks!*, the latest from director Tim Burton (*Edward Scissorhands*); *101 Dalmatians*, from filmmaker John Hughes (*Home Alone*); *Men in Black*, from director Barry Sonnenfeld (*Get Shorty*); *Eraser*, starring Arnold Schwarzenegger; *Daylight*, starring Sylvester Stallone; the IMAX film, *Special Effects*; and the *Star Wars* Trilogy Special Editions.

ILM's commercial division is currently working on a number of projects for clients including: Snickers, Snapple, Dreyers Ice Cream, Pepsi (Japan), Intel (Japan), Eveready Energizer, Compuserve, Branch Banking & Trust and Citroen (France).

SKYWALKER SOUND

Skywalker Sound

Skywalker Sound is producing audio magic on *Mission Impossible*; *James & The Giant Peach*; a special two-hour edition of *The Young Indiana Jones Chronicles*; *The Arrival*, starring Charlie Sheen; the IMAX film, *Special Effects*; *The Rock*, starring Sean Connery and Nicholas Cage; *Sleepers* from director Barry Levinson and *Energy*, a new attraction for Walt Disney Theme Park Productions.



THX

RECENT THEATERS THAT HAVE BEEN THX CERTIFIED:
Kinocenter Apollo
2001
Screen 6

Grounau, Germany

RECENT THX THEATRE ALIGNMENT PROGRAM (TAP) PROJECTS:

Buena Vista

Up Close and Personal

MGM/United Artists

The Birdcage

THX Laser Discs:

Balto

Cutthroat Island (AC-3)

How to Make an American Quilt

The Best of Roger Rabbit



LucasArts

Gamers waiting for news of new *Star Wars* computer games need wait no longer. In May LucasArts unveiled its new line of titles at the Electronic Entertainment Exposition, or E3, and it included two new *Star Wars* titles.

The first is *X-Wing vs. TIE Fighter: A Star Wars Multi-Player Experience*. Finally players can fight each other as the struggle between the Empire and the Rebel Alliance rages on in outer space combat. *Dark Forces* won the Software Publishers award for Best Action/Arcade Game of 1995 and also contributed towards last year being LucasArts' most successful ever. It should come as no surprise then that the second new *Star Wars* title is a sequel to *Dark Forces*, entitled *Jedi Knight*. *Jedi Knight* continues to follow the young mercenary Kyle Katarn as he fights to keep the Dark Jedi from unlocking the secrets of a hidden Jedi burial ground. This game is also a multi-player experience that fulfills the gamer's ultimate wish: an opportunity to use a lightsaber and become a Jedi Master. Both these games will be available on PC and Mac CD-ROM.

Other new PC titles include a first person spaghetti western called *Outlaws*; a children's

adventure called *Mortimer and the Riddles of the Medallion*; and a strategic simulation game called *Afterlife*.

New home console titles include the much-anticipated *Shadows of the Empire*, where players assume the role of Dash Rendar, who must thwart the crime lord Nizor, who threatens to upset the balance of power in the galaxy. *Rebel Assault II* and *Dark Forces* will be available for the Sony PlayStation, as will a new version of the LucasArts classic, *Ballblazer*. A new Greek mythology game called *Myth Adventures* will be coming out for PlayStation and Sega Saturn.



Some of the incredible digital art in LucasArts' new *Star Wars* games.



BRIAN DALEY 1947-1996

by James Luceno

As a full-time writer, I've had some choice assignments, and I've missed out on a few. Only now, however, do I turn my hand to something I never in my darkest imaginings, expected to write.

Brian Daley was one of the most vital people I've ever known, until a year ago when his pancreas was somehow assailed by cancer. In losing him—a friend of more than 20 years, a collaborator on more than 20 books, godfather to my teenage son, I felt a little like a parent who unimaginably survives his or her own child. Brian was dead? Impossible. The world isn't supposed to work this way.

But in fact, Brian and I were both very realistic about how the world works, and during the final months of his life, we had several conversations about what it means to live and to die. Because we had logged so many miles together—in the real and in imagined worlds—I told him I wasn't comfortable with his going on an adventure without me—especially to a realm where all the available guide books contradict themselves about just what a traveler can expect to find. And Brian joked that he understood my concerns and would certainly try to contact me, assuming he could find a working phone or the appropriate postage for the kind of communication we had in mind.

Just one of those conversations lifelong friends have to ease the pain.

For Brian, anything that was worth doing was worth overdoing. He was the life of every party he attended and the host of several of the standout St. Patrick's Day bashes. I recall one we had in my chevy van just before the premiere matinee of some movie called *Star Wars*, which neither of us knew much about but both figured would go down all the better with a couple of shots of vodka and a bottle of cheap wine. So we sat in the parking lot of some cineplex on Route 4 in Northern New Jersey, priming ourselves for outer space, and when we left the theater two hours later we felt as if we'd been there. I mean, *2001* was solid intellectual stuff, but *Star Wars*—here, at last, was rousing sci-fi adventure.

Brian remarked to me on that afternoon that he had finally seen on screen what he had been imagining for years. The wish-fulfillment of a 12-year-old budding sci-fi writer, whose small room overflowed with comic books and notebooks filled with ideas for the stories he would someday write.

He would, of course, go on to write the first (and in my opinion, finest) *Star Wars* spin-off novels, the Han Solo trilogy, and George Lucas's creation would continue to be a leit-

motif in his life throughout the '80s, when he adapted the first two films for National Public Radio.

But Brian was already on his way to literary notoriety before *Star Wars*, thanks to his first novel, *The Doomfarers of Coramonde*, published in 1977, under the then-new Del Rey imprint of Ballantine Books. That novel drew on Brian's experiences with the 11th Cavalry in Vietnam—the so-called Black Horse Battalion—and brought together many of the elements he loved to weave into his stories: vivid



Writer Brian Daley

action, grand romance and laugh-out-loud humor. His skills as a wordsmith were as well-honed in that first novel as they were in his final project, the radio adaptation of *Return of the Jedi*.

He returned to Coramonde for his second book; then veered toward fantasy with *Tapestry of Magic*; only to return to adventure sci-fi with the Alacrity Fitzhugh trilogy.

Even while working on those, he found the time to novelize *Tron*, contribute six scripts to the TV animated series, *The Adventures of the Galaxy Rangers* and collaborate with me (as the pseudonymous Jack McKinney) on the *Robotech* series and the four books that comprise *The Black Hole Travel Agency* series.

Never one to turn down a real-life adventure when it was offered to him, Brian fell in with me on trips to Nepal, Thailand, Peru and the jungles of Central America. Once, in Kathmandu, at the conclusion of a month's trek, Brian hunted down a bootleg video of *Return of the Jedi*—which had only been in theatrical release for a couple of months—and ran it for the score of Sherpas we had hired for the trek.

He and his partner of 14 years, historical novelist Lucia St. Clair Robson, traveled extensively in Mexico and Japan. They spent their summers on Martha's Vineyard, where on one occasion Brian and the late Jackie O

had a near tussle over a final store copy of the *NY Daily News*.

He was not the sort of writer who spent every waking hour at a keyboard. Drawing on an encyclopedic knowledge of science, technology, magic, weaponry—the list goes on and on—he could produce in four hours what it takes most writers to produce in eight. His office overlooked the Severn River, near Annapolis, Maryland, and was entered by way of a Japanese trellis. But I've watched him write longhand in the back of a bounding truck, inside a frigid tent at 19,000 feet, and by firelight in a Mayan temple on the Usumacinta River.

When not writing he was likely to be found reading, nurturing novice writers, or watching a movie—the more ill-conceived, the better, since—like so many sci-fi fans—Brian had his own *MST 3000* thing going long before the debut of the series. He could also carry a tune, play the spoons, jitterbug, tinker with vintage Corvettes, and hold his own against black belts.

The vocal recordings for Brian's six-part radio adaptation of *Return of the Jedi* were completed on the day he died. On and off since 1983, he was at work on a military sci-fi epic entitled *GammaLAW*—conceived during that same Nepal trek—which may yet see publication.

He will be sorely missed by legions of fans, and deeply so by Loosh; his close friend and editor Own Look; his mother; his sister; his brother and dozens of nieces, nephews and cousins. But as one who often wanted his words to speak for him, he is, in a sense, only as far away as the closest library or bookstore.

Those of us who loved him take some solace in that, though I suspect that I'll always be waiting for that communication from the other side. ☮

James Luceno was a dear friend and longtime collaborator of Brian Daley, who died of cancer in February. At the behest of Mr. Luceno, and Daley's widow, Lucia St. Clair Robson, the *Star Wars Insider* has donated Mr. Luceno's fee for this piece in Brian Daley's name to pancreatic cancer research. Donations can be made to:

John L. Cameron, M.D. c/
The Alimentary Tract Endowment
Johns Hopkins Hospital
Richard Starr Ross Research Bldg
720 Rutland Ave Rm 759
Baltimore MD 21205-2196

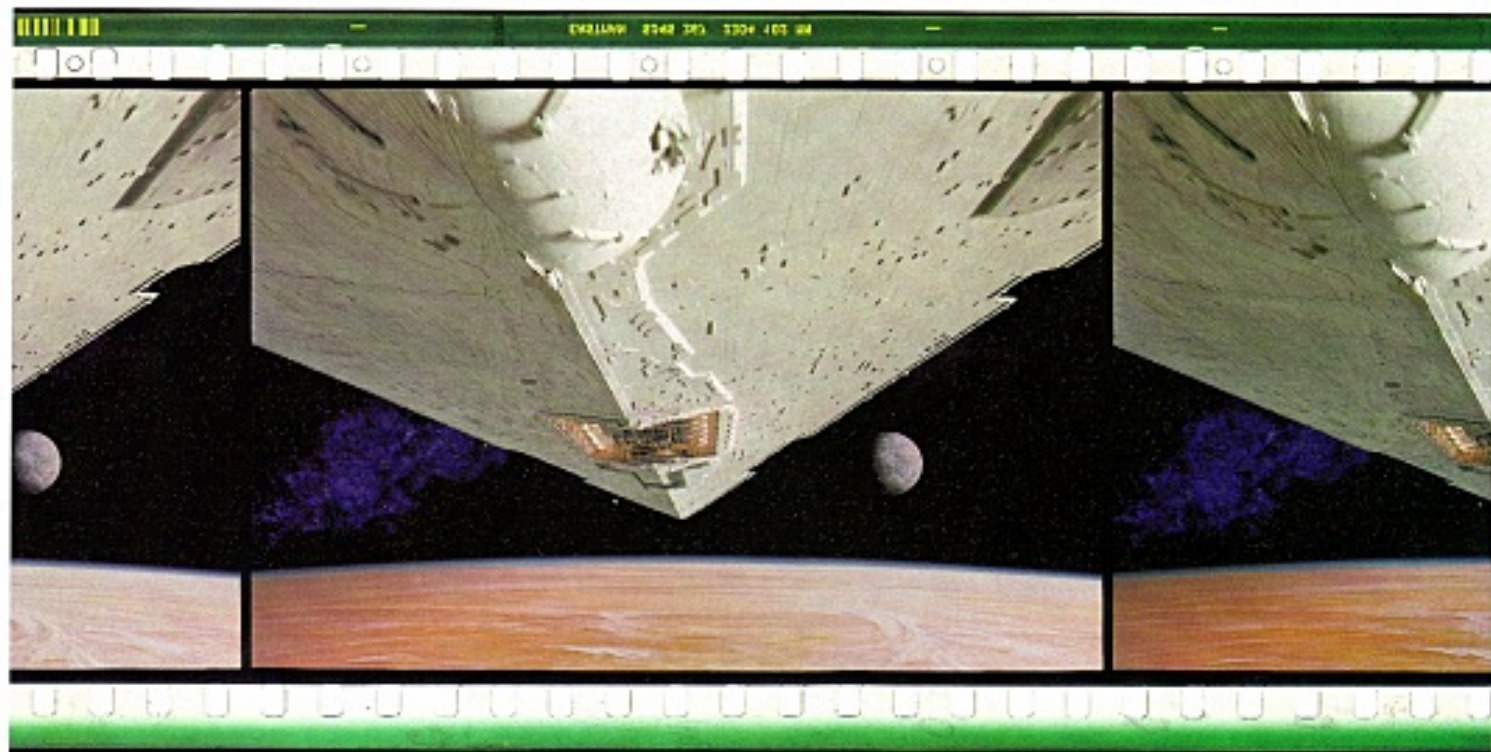




The Battle of Hoth by Rebecca Guay



RG



Special Effects Imax Film Opens July 4

The new NOVA/WGBH Boston Imax documentary *Special Effects* is set to open at selected Imax Theaters around the world on July 4. The film directed by Ben Burt will examine the history of movie special effects and offer a behind-the-scenes glimpse at four recent major effects films including *Jumanji*, *Independence Day*, *Kazaam*, and *Star Wars: Special Edition*. The film will feature the first *Star Wars* effects specifically created in the 70 millimeter/15-perforation format by ILM and McLeod Productions. The following Imax theaters will open *Special Effects* on July 4: Liberty Science Center, Jersey City, NJ; Museum of Science, Boston, MA; Museum of Science & Industry, Chicago, IL; California Museum of Science & Industry, Los Angeles, CA; Reuben H. Fleet Space Theater & Science Center, San Diego, CA; Maryland Science Center, Baltimore, MD. Other Imax Theaters will show *Special Effects* later in 1996 and 1997. Check theaters in your area. The *Insider* will keep you posted on other openings. The first 100 fans showing up in costume or presenting their *Star Wars* Fan Club membership card at the first showing of *Special Effects* at the Reuben H. Fleet Imax Theater in San Diego CA on July 4th will be admitted for free!

Prequel Casting Begins

A preliminary casting has begun for the *Star Wars* prequels. A search has begun for the young boy who will play Anakin Skywalker and also for a young girl who will portray the character now being referred to as the young Queen. The young characters are set to appear in the first prequel. As for who will play these characters as adults in the later films rumors still abound and all of them are untrue.

Special Edition Release Date Set: Empire and Jedi to Follow

Start pitching your tent now: 1997 is the year of the *Star Wars* Trilogy Special Edition. George Lucas recently announced at the National Association of

Theater Owners Convention in Las Vegas that the Trilogy Special Edition will be released by 20th Century Fox starting in February with *Star Wars: A New Hope*. Within the following weeks, Special Editions of *The Empire Strikes Back* and *Return of the Jedi* will be released, featuring fully restored prints with enhanced special effects, digitally remastered soundtracks and new footage. In all, Lucas said more than \$10 million is being spent to restore the entire *Star Wars* trilogy.

Lucas stated, "I've always seen the films as one story, so I am especially pleased that we can join with our colleagues in the theater exhibition community to bring the entire trilogy back to the big screen. It's been great fun to bring the trilogy closer to my original vision without the technological constraints I experienced when I first made the films."



It's a young artist's dream—a painting translated to a full-sized billboard. Luis is a winner in the 3rd Annual Billboard Project, an art contest organized by the Friends of the Junior Arts Center in Los Angeles. Luis' artwork, sponsored by the Los Angeles County Metropolitan Transportation Authority, was displayed on ten local billboards. The annual Billboard Project encourages youth participation in the arts and promotes awareness of the Junior Arts Center in Barnsdall Art Park, a facility of the City of Los Angeles Cultural Affairs Department.



New McQuarrie Work on Galoob Toys

Two brand new Ralph McQuarrie paintings have been commissioned by Galoob for use on two new Micro Machine Action Fleet Playsets. The two new paintings were unveiled for the first time at Toy Fair in New York City in December, where Ralph signed special posters of the work for Toy Fair attendees. The first painting depicts an exciting scene from the Battle of Hoth from *The Empire Strikes Back*. The second painting shows an Imperial docking bay under Rebel attack. The playsets—a first for the very hot new category of Action Fleet—are available in this issue of the Jawa Trader.

Kevin J. Anderson and Rebecca Moesta Tour Dates

Star Wars author Kevin J. Anderson will continue his current spate of public appearances at the following conventions:

June 15–17—American Booksellers Association, Chicago, IL

June 21–23—DragonCon, Atlanta, GA

Aug. 29–Sept. 1—World Science Fiction Con, Anaheim, CA

Sept. 6–8—DefCon 3, Tulsa, OK

Oct. 31–Nov. 3—World Fantasy Convention, Chicago, IL

15 Years Ago in Bantha Tracks

In a recent press release Howard Kazanjian was named as the producer of *Revenge of the Jedi* [the original title of *Return of the Jedi*—ed.], the third film in the *Star Wars* saga. An alumnus of the USC Cinema Department, Kazanjian entered the Director's Guild training program in 1965, and became an assistant director on such films as *Camelot* directed by Joshua Logan; *Finian's Rainbow* with Francis Coppola; *The Wild Bunch* with Sam Peckinpah; *The Arrangement* with Elia Kazan; *The Front Page* with Billy Wilder; *The Hindenburg* with Robert Wise and *Family Plot* with Alfred Hitchcock. He was associate producer on *Rollercoaster* and then produced *More American Graffiti* for his friend George Lucas. Most recently Kazanjian has served as co-executive producer with Lucas on *Raiders of the Lost Ark*.

Stars Wars Seen and Heard


"I was trying to do a speech at Yale, at the Yale Political Union...and I realized at the end I should've given the whole speech as Darth Vader and they would have bought it."

—James Earl Jones discussing his famous voice, on a recent *Late Night with Conan O'Brien*.

"You've just taken your first step into a larger world."

—Phil Hartman giving instructions to David Foley on an episode of the NBC sitcom *News Radio*.

"Nathan, who is 16 now, the first word I think he learned was 'Kenner'."

—Mark Hamill, speaking about his son and the preponderance of *Star Wars* toys in the house when he was young, on the Fox cable show *Personal FX*. 

STAR WARS 101

College Instructors Bring Star Wars into the Classroom

by Jamie Painter

George Lucas' films are an increasingly prevalent topic of discussion in college classrooms across the U.S., and while you would expect film departments to include *Star Wars* in the curriculum, instructors who range from anthropologists to English professors are also citing the film for its relevance to their class studies. *Star Wars Insider* spoke with some of these instructors who find *Star Wars* to be not only an incredibly popular film among the student body, but an exemplary piece of modern storytelling.

Tomlinson Holman, a professor at the University of Southern California, teaches an introductory sound course to freshman students at the School of Film and Television. During the first class lecture each session, he shows his students the first reel (approximately ten minutes in length) of *Star Wars* in order to illustrate the significance of a film's soundtrack in relation to the images on-screen.

Holman, who invented the THX sound system in 1982 and who recently founded a new technology company, TMH Corporation, possesses two gems that all *Star Wars* fans would love to get their hands on: the original production soundtracks and an early film print that illustrates what *Star Wars* would be like without Ben Burtt's expert sound design.

"For people who grew up on *Star Wars*, it's a very great revelation to discover that the sound was all completely constructed. There's little relationship with what goes on on the set when the film is being shot," remarks Holman.

"In the case of *Star Wars*, I talk about film sound being a constructed reality that is built out of pieces by film sound professionals—editors,

mixers and sound designers—to produce a cohesive whole that never existed until post-production," Holman says. "You might say that I deconstruct *Star Wars* because everybody knows *Star Wars*, but they never heard it this way."

While Holman admits that his primary purpose for showing students the raw version of *Star Wars* is for its shock value, he hopes that the class participants gain a wider appreciation for the men and women who create audio effects, which are often taken for granted by the audience.

"It's definitely subliminal, and as Ben Burtt would tell you, it is the root to the emotions. And as George Lucas would tell you, it is untapped by many films," explains Holman. "The difference is that when you put a picture on the screen, everyone can identify the different objects—tables, chairs, spaceships—but not everyone can identify the different parts of the soundtrack, the ambient sound for example. It's more obscure and the work is always a little more hidden than picture work, but it's a very powerful medium."

Scott Duncan, Video Studio Supervisor at California Institute of the Arts in Santa Clarita and instructor of graduate and undergraduate video production, shares a similar appreciation for the value of Ben Burtt's sound design. "There's quite a bit of lip service that's given to directors and image, and sound always seems to take second place, but really when you put it all together, it does strike a balance. I like to say that it's a 50/50 situation where 50% of the production is the image and 50% of the production is the audio," Duncan tells us. "When the two balance you get a very complete project like *Star Wars*, but when you have somebody going nuts in the sound department and the images are not up to it, then you have failing. The same is true when you have a pretty image and the

continued page 16



STAR WARS INSIDER





Rita Pugalas



Scott Duncan



Martha Driver

sound is not of the same quality. That is why Ben Burtt's soundtrack is so good to play with. He's gone into really good depth with the environmental sounds."

Using a frequency device, Duncan is able to isolate the different tracks of Burtt's sound design and play each track back for the students. "I play those specific parts and say, 'Listen for this.' After I feel like they're confident in what they hear, then we'll go back and play the thing through a couple times. And every now and then a little light comes on in one of the student's eyes saying, 'I hear it!' and it's wonderful."

Similar to separating the soundtracks to a scene from *Star Wars*, Duncan will use a Grass Valley Switcher, a device that enables him to separate the visual layers of a scene from *Star Wars*. "The special effects scenes where spacecrafts are flying in front of planets—those sorts of scenes where there are multiple layers of models that were shot in front of a blue screen—students take that knowledge and go off and do other projects with it—not necessarily a narrative story like *Star Wars*, but they understand the technique because of *Star Wars*," explains Duncan, whose students have access to a 75-square-foot blue screen which enables them create such layering effects.

In addition to *Star Wars* having exemplary visual and audio effects, Duncan says, "We use *Star Wars* simply because students are the most familiar with it."

Rita Pugalas, Member of Faculty at Evergreen State College in Olympia, Washington, taught a Gender Studies class for students in visual arts and social sciences a few years ago. She discovered that many of her students, particularly males, strongly identified with *Star Wars*.

Pugalas, who is trained as an anthropologist, was interested in finding out what young boys found entertaining in the media. She first interviewed and taped conversations with 6- and 7-year-old boys asking them what television programs and films they enjoyed the most. Recalls Pugalas, "My overall concern had to do with the violence on TV shows in this country. I was interested in finding out what young boys found interesting, and what stories, images, and characters caught their attention."

Star Wars was on the top of her young subjects' lists. "What they wanted in a movie was adventure. One of the things that had come out of those interviews was that they identified really strongly with *Star Wars*," says Pugalas.



Tomlinson Holman

After playing back the recorded interviews for the class, Pugalas screened the first ten minutes of *Star Wars*. "I wanted to see what kind of identification the men in the class would make with *Star Wars*. I wanted to know if this was the kind of film that for these young men represented that kind of adventure that young kids were looking for."

Pugalas found that her male students identified just as strongly with *Star Wars*. "As I turned it off, there were groans from around the room from the men. They didn't want it to stop. The conclusion that we drew is that the film had been an important piece in their lives and as 18-22 year olds it was still important to them."

Pugalas was surprised by the division in the class between the female and male reactions to the *Star Wars* clip. "The contrast between the men's responses and the women's responses was remarkable. Women had virtually no identification with the film. They found it interesting. They remember watching it as kids, but they were just as glad that I turned it off. What was so pronounced was the disappointment in the men that it didn't go on. It opened up a wonderful discussion about what was it about *Star Wars* and the film series that was so important. A number of the men in the room said that they identified so closely with the film and they just loved the adventure."

Pugalas, who admits that she, too, is a fan *Star Wars*, concludes that the film is a positive experience for kids. "It's very palatable for young people. There is not a lot of overt violence and everything is nicely resolved in terms of the story. It seems that young people can watch it and not be disturbed by it," concludes Pugalas, who introduced her son to the tradition of the *Star Wars* trilogy when it was released on VHS.


Perhaps one of the reasons why *Star Wars* has more male fans than female fans is because of the classic father-son themes that are found in the trilogy. Martha Driver, Professor of English at Pace University in New York City teaches a class on the Arthurian legend, particularly the stories related to King Arthur and the Knights of the Roundtable. Driver sees some strong ties between the Arthurian legend and the *Star Wars* trilogy, which she incorporates into the class discussion.

"I think the most striking connection that I like to play with is the father-son connection in the Arthurian legend," says Driver, who views Luke Skywalker as the Arthur figure, or the force of good, and his father, Darth Vader, as Arthur's evil son, or the dark side.

Says Driver, "Arthur has an illegitimate son, named Mordrid, with his half-sister, Morgana. Mordrid ultimately destroys Arthur. It's a father-son situation where they fight for the kingdom, and Arthur and the son kill each other. In the *Star Wars* trilogy, Luke is able to destroy Darth Vader, but not without a lot of pain. There's an inversion there, but I think that there's a parallel in the storyline." She also believes that Han Solo represents a Knight of the Roundtable—Lancelot perhaps.

In addition to screening such films as *Camelot*, George Romero's *Night Riders*, and John Boorman's *Excalibur*, Driver ties in the literature related to the classic legend, such as *The Once and Future King* and Sir Thomas Malore's *Morte Darthur*. (Notice any resemblance to a certain *Star Wars* character's name in the latter book?)

Driver notes that some of her students are critical of such medieval period films as *Excalibur* because they do not always fit their interpretations from reading the Arthurian literature. *Star Wars*, however, is an exception. "Star Wars escapes that problem of authenticity because Lucas is using the themes and recasting them in a space-age place. The themes are still very potent and appealing, and I think that's why Lucas' movies are useful to teaching the Middle Ages. *Star Wars* is good myth-making. I teach old myths, but *Star Wars* is the worthy successor to a lot of these earlier stories," says Driver.

Driver also points out that by incorporating well-known and admired films such as *Star Wars* into her class discussion, her students can better relate to the material she teaches. Says the professor, "I think it brings great energy and enjoyment to the subject,"—a sentiment shared by all of the instructors we spoke with. 



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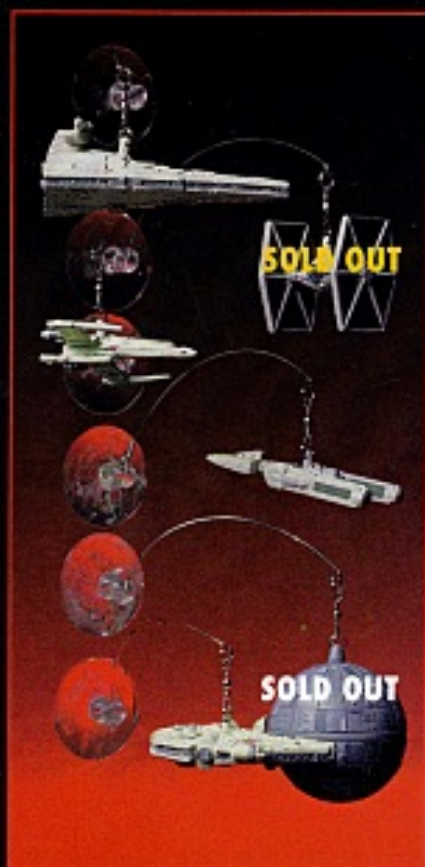
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LKN15

LKN16



LAPP3

LAPP1



LAPP4

LAPP2

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LTC22
LTC25
LTC26
LTC27

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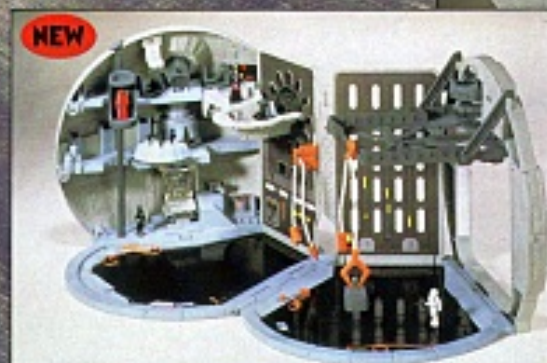
LTY26 DEATH STAR:	\$39.95
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LTY26

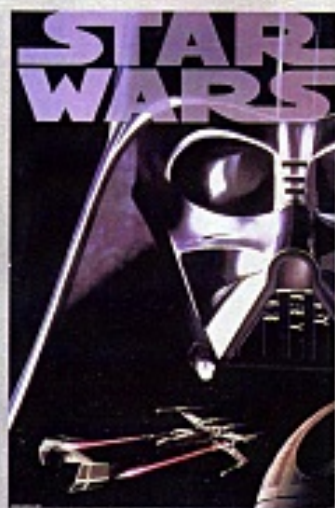


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LCAP 2



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"NEVER UNDERESTIMATE THE DARK SIDE"
LCAP3 STORMTROOPER
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"MAY THE FORCE BE WITH YOU"

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LT8

LTS20

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LTS19 DARTH VADER
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LT9

LTS21



LT7

LTS19

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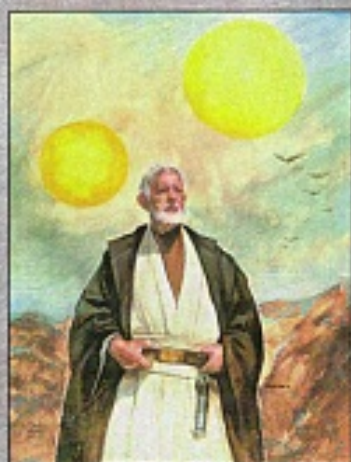
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LTIN2 THE EMPIRE STRIKES BACK

LTIN3 RETURN OF THE JEDI

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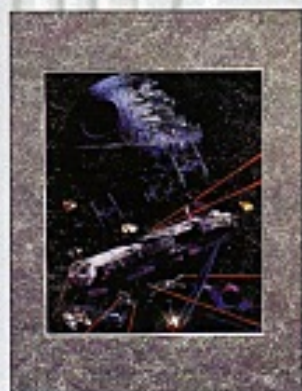


STAR WARS TRILOGY CHROMART

- LAP1 SPACE BATTLE
LAP2 BLACK AND GOLD DARTH VADER
LAP3 ESCAPE FROM HOTH
LAP4 DARTH VADER
LAP5 IMPERIAL AT-AT ATTACK ON HOTH
LAP6 R2-D2 AND C-3PO
LAP7 B-WING FIGHT SCENE
LAP8 BOUNTY HUNTERS
LAP9 STAR DESTROYER ATTACKS
LAP10 STAR WARS ONE SHEET
LAP11 THE EMPIRE STRIKES BACK ONE SHEET
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LAP6



LAP1



LAP7



NEW



LAP14

NEW



LAP13

NEW



LAP15

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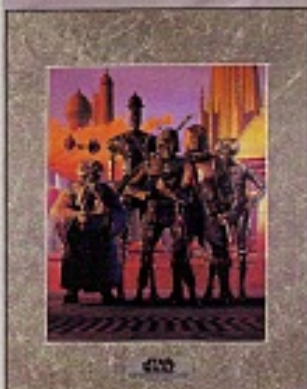
LAP13
LAP14
LAP15

STAR WARS: A NEW HOPE
THE EMPIRE STRIKES BACK
RETURN OF THE JEDI
Price each: \$13.00



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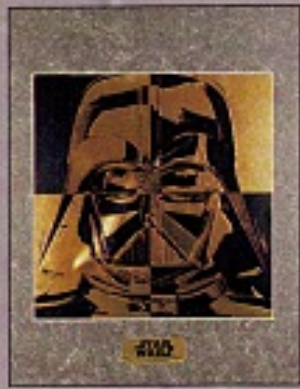
11"X14"
LBP1 Price:
\$15.00



LAP8



LAP4



LAP2



LAP10



LAP11



LAP12

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THE FORCE WILL BE WITH YOU WHEN YOU WEAR THESE BEAUTIFUL CLOISONNE PINS AND KEY CHAINS. PERFECT FOR STAR WARS FANS IN ANY GALAXY. PRICED AS MARKED.

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L58BS: SMALL

L58BM: MEDIUM

L58BL: LARGE

L58BX: XL

Price: \$36.00



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INSIDE
INFORMATION!

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LB125	JAMES EARL JONES, ANTHONY DANIELS
LB126	INTERVIEW WITH GEORGE LUCAS
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TM

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FROM DON POST PARTY PROFESSIONALS COMES THE DEFINITIVE STAR WARS WEARABLE ART. EXACTING IN EVERY DETAIL, MODELED FROM THE ORIGINAL IN THE LUCASFILM ARCHIVES. THIS COLLECTORS HELMET IS CONSTRUCTED OF FIBERGLASS AND FULLY LINED, ALLOWING IT TO BE WEARABLE. EACH MASK IS NUMBERED AND MADE TO ORDER IN THEIR HOLLYWOOD STUDIO.

L26K

PRICE: \$1,100.00

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JEDI ACADEMY TRILOGY

LAC2	JEDI SEARCH
LAC3	DARK APPRENTICE
LAC10	CHAMPIONS OF THE FORCE
PERFORMED BY ANTHONY HEALD	
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	PERFORMED BY ANTHONY HEALD
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	PERFORMED BY DENIS LAWSON
LAC5	DARK FORCE RISING
	PERFORMED BY ANTHONY DANIELS
LAC6	THE LAST COMMAND
	PERFORMED BY ANTHONY DANIELS
LAC7	THE TRUCE AT BAKURA
	PERFORMED BY ANTHONY HEALD
LAC11	THE CRYSTAL STAR
	PERFORMED BY ANTHONY HEALD
LAC13	AMBUSH AT CORELLIA
	PERFORMED BY ANTHONY HEALD
LAC15	ASSAULT AT SELONIA
	PERFORMED BY ANTHONY HEALD
LAC16	CHILDREN OF THE JEDI
	PERFORMED BY ANTHONY HEALD
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LAC18	STAR WARS: WE DON'T DO WEDDINGS
	THE BAND'S TALE
	DIGITAL AUDIO DRAMATIZATION
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DECIPHER'S WILDLY POPULAR LIMITED EDITION BLACK BORDERED CARDS ARE NOW AVAILABLE IN BULK, WITH RETAIL DISPLAY BOXES! YOU WILL NOT FIND LOWER PRICES ON THESE BLACK BORDERED CARDS. ORDER A BUNCH AND SAVE. LIMITED QUANTITIES AVAILABLE.

BOX OF 36 BOOSTER PACKS	
LTC6C	\$73.95
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STAR WARS: DARK EMPIRE EMBOSSED METAL COLLECTOR CARDS

THIS SET OF 6 METALLIC CARDS HAS BEEN PRODUCED TO THE MOST EXACTING STANDARDS AND FEATURES THE ART OF DAVE DORMAN. COMES IN A HANDSOME METAL COLLECTORS CASE.

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BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC28 PRICE: \$38.00



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THE EMPIRE STRIKES BACK WIDEVISION TRADING CARDS

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC9 PRICE: \$39.95



STAR WARS GALAXY SERIES III DELUXE TRADING CARDS

THIS BASIC 90 CARD SET FEATURES SOME OF THE MOST STUNNING STAR WARS ART EVER SEEN! COMES WITH PLASTIC CASE FOR HOLDING CARDS. NO SPECIAL OR FOIL CARDS INCLUDED.

LTC29 PRICE: \$21.00

NEW



LTS30

NEW



LTS31

NEW



LTS32

NEW



LTS34

NEW



LTS36

NEW



LSS5



LTS35



LTS1



LTS13

CENTER FOR THE ARTS AT YERBA BUENA GARDENS

EXCLUSIVE JAWA TRADER WAREHOUSE FIND! COMMEMORATIVE T-SHIRTS AND SWEATSHIRTS FROM THE 1995 SAN FRANCISCO ART OF STAR WARS EXHIBIT. BEAUTIFUL FULL-COLOR PRINT AVAILABLE ON BLACK OR WHITE SHIRTS. LIMITED QUANTITY AVAILABLE.

BLACK TEE

LTS37A ADULT

LTS37B YOUTH

WHITE TEE

LTS36A ADULT

LTS36B YOUTH

T-SHIRTS: \$16.00

BLACK SWEAT

LSS5A ADULT

LSS5B YOUTH

WHITE SWEAT

LSS4A ADULT

LSS4B YOUTH

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CLASSIC STAR WARS SHIRTS

IT'S 1977 ALL OVER AGAIN WITH THESE GREAT IRON ON T-SHIRT DESIGNS AVAILABLE FOR THE FIRST TIME IN YEARS. FIVE CLASSIC STYLES.

LTS30M, L, X

LTS31M, L, X

HILDEBRANDT

DARTH VADER

LTS32M, L, X

LTS33M, L, X

LTS34M, L, X

HAN & CHEWIE

R2-D2 & C-3PO

LUKE & C-3PO

PRICE EACH: \$16.00

SWEATSHIRT

SIZES: L & XL

LTS13

DARTH VADER
(BLACK SWEATSHIRT)

PRICE: \$19.95

VISA OR MASTERCARD 1-800-TRUE-FAN





LTS10



LTS11



LTS12



LTS22



LTS18



LTS23



LTS17



LTS24



LTS25



LTS26

STAR WARS T-SHIRTS!

AVAILABLE IN M, L, XL. 100% COTTON.

LTS24 REBEL ALLIANCE

LTS25 CREATURES AND ALIENS

LTS26 GALACTIC EMPIRE

PRICE EACH: \$14.00

LTS17 EVIL VILLAINS OF THE EMPIRE

PRICE EACH: \$16.00

STIPPLE SHIRTS - 100% COTTON

SIZES: M, L, XL

LTS22

LTS23

LTS10

LTS11

LTS12

LTS13

LTS18

C-3PO

STORMTROOPER

BOBA FETT

PRINCESS LEIA

CHEWBACCA

LORD DARTH VADER

YODA

PRICE EACH: \$15.00

LTS1 ONLY L AND XL

JAWAS

(PHOTO ON PG. C14) PRICE: \$16.00

VISA OR MASTERCARD 1-800-TRUE-FAN



STAR WARS TRILOGY MOVIE POSTERS

L20A
L20B
L20C

STAR WARS
THE EMPIRE STRIKES BACK
RETURN OF THE JEDI
Size: 24" x 36"
Price, each: \$9.00

STAR WARS SPACESHIPS POSTER

Size: 24" x 36"

LP18

Price: \$7.00

NEW DAYE DORMAN ART POSTER

A LIMITED EDITION OF 1500, SIGNED AND NUMBERED, MUSEUM GRADE ARCHIVAL PAPER

STAR WARS: THE SMUGGLER'S MOON

Size: 19" x 24"

LP31

Price: \$45.00

STAR WARS HANG UPS

MAKE YOUR STAR WARS WORLD BIGGER AND BETTER WITH ONE OF THESE HANG UPS DECORATIONS. THESE 28" X 40" DENURE NYLON FLAGS COME IN TWO DESIGNS AND ARE READY TO HANG OUTSIDE OR IN YOUR ROOM! ALSO COMES WITH HANGING POLE AND STRING.

LFG1

DARTH VADER

LFG2

X-WING

Price, each: \$16.99



LFG2



LFG1



LP31



LP18



L20A



L20B



L20C

STAR WARS MASKS

NEW



L26L



L26H

NEW EMPEROR'S ROYAL GUARD HELMET

THE NEWEST HELMET IN DON POST'S COLLECTOR LINE IS MOLDED IN CRIMSON PLASTIC WITH A SMOKED VISOR. RESPONSIBLE FOR THE PROTECTION OF EMPEROR PALPATINE, THE ROYAL GUARDS ARE AN ELITE CORPS. WITH THIS SLEEK HELMET, YOU CAN JOIN THEM!

L26L

\$70.00

THESE FANTASTIC REPLICAS FROM THE STAR WARS SAGA CAN BE PROUDLY DISPLAYED AT HOME OR WORN AT THE NEXT GALACTIC PARTY!

L26A

DARTH VADER
(PLASTIC)

Price: \$58.00

L26B

STORMTROOPER (PLASTIC)

L26H

BOBA FETT (PLASTIC)

Price each: \$72.00



L26A

L26B

VISA OR MASTERCARD 1-800-TRUE-FAN





STAR WARS TRILOGY MOVIE CARDS

EIGHT 11" x 14" IMAGES

LPM6

PRICE: \$12.00

STAR WARS TRILOGY POSTCARDS

SET OF FOURTEEN

LMS6

PRICE: \$9.50

STAR WARS 3-D POSTCARDS

SET OF SEVEN

LMS8

PRICE: \$7.50



L109

STAR WARS FULL-COLOR CLOCK

THIS CLOCK USES THE BEST ELECTRONIC QUARTZ CRYSTAL, AND HAS A LIFETIME WARRANTY.

L109

PRICE: \$34.00

STAR WARS PHOTOGRAPHIC REFRIGERATOR MAGNETS

LRM1

LUKE WITH LIGHTSABER

LRM2

OBI-WAN KENOBI

LRM3

C-3PO

LRM4

TIE INTERCEPTOR

LRM5

DARTH VADER WITH

LIGHTSABER

LRM6

HAN SOLO HEAD SHOT

LRM7

LUKE AND LEIA

LRM8

HAN ON TAUNTAUN

PRICE, EACH: \$3.50

VISA OR MASTERCARD 1-800-TRUE-FAN



STAR WARS SHAKIN' PINBALL

THIS UNIQUE, HANDHELD PINBALL GAME IS A SURE WINNER WITH EVERYONE! PUSH THE FLIPPERS, PLAY THE BALL OFF THE BUMPERS, AND YOU'LL FEEL THE GAME SHAKE RIGHT IN YOUR HANDS! IT'S A REAL STAR WARS PINBALL MACHINE IN THE PALM OF YOUR HAND! FEATURES INCLUDE TWO DIFFERENT PINBALL GAMES TO CHOOSE FROM, MULTI-LEVEL PLAY, SOUND ON/OFF CONTROL, AND AN EXTRA LARGE LCD SCREEN. AGES 5 AND UP. USES TWO AA BATTERIES.

LG1 PRICE: \$19.95



LC055



STAR WARS COSTUMES

DELUXE COSTUMES

UNLESS OTHERWISE INDICATED

SIZES ARE: S, M, L

LC051 VADER (KIDS)

LC052 C-3PO (KIDS)

LC053 CHEWBACCA (KIDS)

NEW PRICE PRICE,
EACH: 30.00

LC053 LEIA (KIDS)
PRICE: 26.95

STAR WARS LIGHTSABER

LC055 LIGHTSABER
PRICE: \$7.00



LSU11-14

LSU1-10

STAR WARS LIFE SIZE STAND-UPS

EACH OF THESE LIFE-SIZE CARDBOARD STAND-UPS ARE APPROXIMATELY 5 1/2 FEET TALL.

- LSU1 C-3PO
- LSU2 LUKE SKYWALKER
- LSU3 STORMTROOPER
- LSU4 HAN SOLO
- LSU5 PRINCESS LEIA
- LSU6 R2-D2
- LSU7 DARTH VADER
- LSU8 YODA
- LSU9 CHEWBACCA
- LSU10 BOBA FETT
- LSU11 HAN SOLO IN CARBONITE
- LSU12 DARTH VADER WITH LIGHTSABER
- LSU13 JAWA
- LSU14 IMPERIAL ROYAL GUARD

PRICE, EACH: \$35.00



LG1



VISA OR MASTERCARD 1-800-TRUE-FAN



NEW DARTH VADER/THX WATCH

THIS BEAUTIFUL NEW WATCH, FEATURING THE FACE OF DARTH VADER AND THE THX LOGO HAS A CLASSIC DESIGN. FEATURING A BLACK GENUINE LEATHER BAND, THIS WATCH IS PRODUCED BY LUCASFILM'S THX DIVISION AND IS A HARD TO FIND COLLECTIBLE! QUANTITIES ARE LIMITED.

LW2

Price: \$51.95

STAR WARS HOLOGRAM WATCHES

SHOW YOUR SUPPORT OF STAR WARS BY WEARING ONE OF THESE HOLOGRAM WATCHES.

LYW

LT10

LHW1

LHW2

YODA

DARTH VADER

X-WING FIGHTER

BORR FETT

Price, each: \$35.00

STAR WARS TIES

THESE TIES ARE THE PERFECT ACCESSORY FOR ALL TRUE FANS. EACH TIE IS MADE OF POLYESTER UNLESS OTHERWISE INDICATED.

LT1

CHARACTERS TIE

LT2

TRENCH SCENE TIE

LT3

STAR WARS ORIGINAL

ILLUSTRATION

LT4

STAR WARS POSTER

Price, each: \$14.00

THREE NEW EXQUISITE SILK TIE DESIGNS FROM RALPH MARLIN.

LT10

SILK VEHICLE TIE

LT11

SILK DARTH VADER PATTERN TIE

LT5

DARTH VADER

Price each: \$25.00

NEW



SILK DARTH VADER PATTERN BOXERS

LBOX35: SMALL

LBOX3M: MEDIUM

LBOX3L: LARGE

LBOX3X: XL

Price: \$23.00

FOR YOUR STAR WARS LIBRARY!



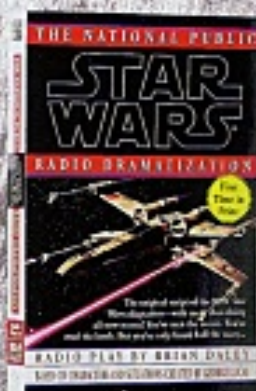
THE STAR WARS TRILOGY

LBK20 Price: \$10.00



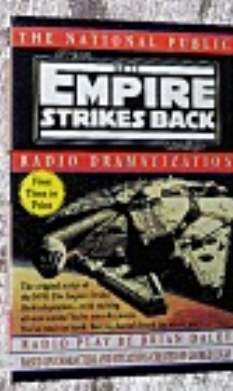
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LBK21 Price: \$10.00



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LBK19 Price: \$11.00



THE EMPIRE STRIKES BACK: THE NPR DRAMATIZATION

LBK26 Price: \$11.00

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L164G



L164H

LUKE AND BEN PRE-PAINTED MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL KITS FROM POLYDATA. EACH HIGHLY DETAILED KIT, MOLDED IN HIGH-QUALITY VINYL, IS PAINTED AND READY TO ASSEMBLE.

L164G

LUKE
PRICE: \$34.95

L164H

BEN
PRICE: \$34.95

LMK6



LMK1



STAR WARS MODEL KITS

BUILD ALL THESE GREAT STAR WARS MODELS, AND THEN LET THE IMPERIAL AND REBEL FORCES BATTLE FOR CONTROL OF THE GALAXY.

L25F

AT-AT
PRICE: \$8.20

L25C

VADER'S TIE FIGHTER

L25E

X-WING FIGHTER

PRICE, EACH: \$9.20

L25P

REBEL BASE ACTION SCENE
(NOT SHOWN)

PRICE, EACH: \$13.20

L25D

MILLENNIUM FALCON

PRICE: \$17.20

L130 STAR WARS MODEL GIFT SET (3 piece set),
B-WING FIGHTER, X-WING FIGHTER, TIE
INTERCEPTOR

PRICE: \$18.25

LMK1 LIMITED EDITION GOLDEN B-WING FIGHTER

LMK2 LIMITED EDITION GOLDEN X-WING FIGHTER

LMK3 LIMITED EDITION GOLDEN TIE INTERCEPTOR

(NOT SHOWN) PRICE, EACH: \$19.95

LMK4

BOBA FETT'S SLAVE I

LMK 5

BATTLE OF HOTH ACTION
SCENE

PRICE, EACH: \$14.25

LMK6

FIBER OPTIC STAR DESTROYER

PRICE: \$45.25

STAR WARS VINYL MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL KITS FROM SCREAMIN'. EACH HIGHLY DETAILED KIT, MOLDED IN HIGH-QUALITY VINYL, IS READY TO ASSEMBLE AND PAINT. ALL FIGURES ARE 1/6 SCALE.

L164D

BOBA FETT (18" TALL)

PRICE: \$69.95

L164B

C-3PO (17" TALL)

PRICE: \$49.00



LMK4



LMK5



NEW



LMK7

JABBA AND HIS THRONE ROOM ACTION SCENE MODEL KIT

A LARGE VACUUM-FORMED BASE WITH MOLDED STYRENE WALLS, RECAPTURES THE THRONE ROOM OF JABBA THE HUTT. INCLUDES JABBA, LEIA, BOBA FETT, AND SY SNOOTLES AND HER BAND. MEASURES 16.75" X 11".

LMK7

PRICE: \$14.95

NEW



LMK8

ENCOUNTER WITH YODA ACTION SCENE MODEL KIT

THIS SCENE RECREATES YODA TRAINING LUKE SKYWALKER IN THE WAYS OF THE JEDI, WHILE INSIDE HIS CAVE ON DAGOBAH. INJECTION-MOLDED. CAVE ROOF LIFTS OFF TO REVEAL A DETAILED INTERIOR THAT INCLUDES YODA AND LUKE FIGURES.

LMK8

PRICE: \$14.95

NEW CUTAWAY MILLENNIUM FALCON

FOR THE FIRST TIME IN A MODEL THIS FAMOUS SHIP IS FULLY REVEALED, WITH REMOVABLE TOP PANELS THAT SHOW OFF THE DETAILED INTERIOR WITH COMPUTERS, LOUNGE AREA, COCKPIT, AND WEAPONS BAY.

LMK9

PRICE \$28.95

NEW



LMK9

NEW



L164J

NEW



L164I

NEW VINYL FIGURE KITS!

THREE NEW KITS, INCLUDING LUKE, TUSKEN RAIDER, AND EXCITING NEW SMALLER BOBA FETT, ADD TO SCREAMIN' MODELS HIGH QUALITY, HIGHLY DETAILED, READY TO ASSEMBLE AND PAINT LINE OF VINYL MODEL KITS. ALL KITS ARE 1/4" SCALE EXCEPT FOR 1/6" SCALE BOBA FETT.

BOBA FETT 1/6" SCALE:

(DIFFERENT POSE THAN LARGER KIT)

L164K (NOT SHOWN) \$66.00

TUSKEN RAIDER:

L164I \$79.95

LUKE SKYWALKER:

L164J \$79.95

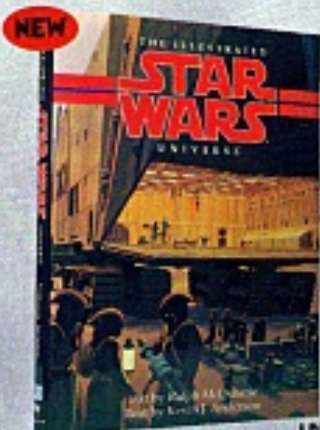
SHADOWS OF THE EMPIRE ENHANCED SOUNDTRACK CD

JOEL MCNEELY AND THE ROYAL SCOTTISH NATIONAL ORCHESTRA BRING YOU OVER 50 MINUTES OF GRAND MUSIC INSPIRED BY SHADOWS OF THE EMPIRE. ALSO FEATURES INTERACTIVE CD-ROM WHICH INCLUDES NINTENDO 64 SCREEN SHOTS AND MUCH MORE.

LAC21 \$17.99

NEW





LBK32

THE ILLUSTRATED STAR WARS UNIVERSE BOOK

FROM THE KRAYT DRAGON ON TATOOINE TO CORUSCANT'S MONUMENT PLAZA, *The Illustrated Star Wars Universe* delves deeply into the planets of Star Wars with over 25 new color paintings by RALPH McQUARRIE and RARELY-SEEN CONCEPTUAL WORK FROM THE FILMS. ON-THE-SCENE CHARACTERS DESCRIBE DAGOBAH'S GIANT SLUGS, TATOOINE'S JAWA SWAMP MEETS, BESPIN'S GAS MINING OPERATIONS AND MORE. WRITTEN BY STAR WARS AUTHOR KEVIN J. ANDERSON. A GREAT COFFEE TABLE BOOK!

LBK32

Price: \$35.00



LBK7

THE ART OF STAR WARS TRILOGY

THESE REPRINTED BOOKS BEAUTIFULLY ILLUSTRATE THE FANTASTIC WORKS OF ART FROM THE STAR WARS TRILOGY. *THE ART OF STAR WARS* AND *RETURN OF THE JEDI* BOTH CONTAIN THE COMPLETE FILM SCRIPT.



LBK8

LBK7

LBK8

LBK9



LBK9

THE ART OF STAR WARS
THE ART OF THE EMPIRE STRIKES BACK
THE ART OF RETURN OF THE JEDI

Price, each: \$18.00



LPM1

LPM2

LPM3

STAR WARS TRILOGY COLLECTOR'S SCRIPTS

THESE ORIGINAL SCRIPT REPRODUCTIONS OF THE STAR WARS FILMS CONTAIN THE BACKGROUND AND SUCCESS STORY BEHIND EACH FILM.

LPM1

LPM2

LPM3

Star Wars
The Empire Strikes Back
Return of the Jedi

Price, each: \$19.95

STAR WARS: FROM CONCEPT TO SCREEN TO COLLECTIBLE

EXPERT STEPHEN J. SANSWEEET TAKES READERS BEHIND THE SCENES WITH OVER 150 FULL-COLOR IMAGES OF COLLECTIBLE ITEMS, MOVIE STILLS, AND PROP SKETCHES FROM THE ARCHIVES OF LUCASFILM AND KENNER TOYS.

L140

Price: \$19.95



FROM STAR WARS TO INDIANA JONES: THE BEST OF THE LUCASFILM ARCHIVES

READERS EVERYWHERE CAN TAKE A RARE TOUR OF THE MARVELOUS WORLD OF THE LUCASFILM ARCHIVES, WITH ITS INCREDIBLE COLLECTION OF COSTUMES, PROPS, PUPPETS, MODELS, AND MATTE PAINTINGS USED IN THE MAKING OF BOTH THE STAR WARS AND INDIANA JONES TRILOGIES.

LBK11

Price: \$22.95



L140

STAR WARS MOS EISLEY CANTINA POP-UP BOOK

A LIGHT AND SOUND EXTRAVAGANZA! THIS IS A FUN BOOK FOR FANS OF ANY AGE!

WRITTEN BY KEVIN J. ANDERSON AND REBECCA MOESTA, THIS HARDCOVER BOOK DESCRIBES THE MANY UNUSUAL INHABITANTS THAT FREQUENT THE MOS EISLEY CANTINA. THE FINAL PAGES TURN INTO ONE OF THE MOST FAMOUS SCENES IN STAR WARS, THE CANTINA, IN A SPECTACULAR POP-UP, COMPLETE WITH LIGHTS AND THE SOUNDS OF GUNFIRE AND CANTINA MUSIC!

LBK31

Price: \$19.95



TOMART'S PRICE GUIDE TO WORLDWIDE STAR WARS COLLECTIBLES

THIS IS THE FIRST OFFICIAL AND COMPLETELY ILLUSTRATED PRICE GUIDE TO WORLDWIDE STAR WARS MERCHANDISE.

LBK1

Price: \$25.00



LBK3

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SPECIAL 146 PAGE ISSUE COMMEMORATING THE 20TH ANNIVERSARY OF ILM WITH NEW EXCLUSIVE INTERVIEWS WITH GEORGE LUCAS AND DENNIS MUREN. ALSO INCLUDES A SPECIAL LOOK AT THE MAKING OF THE TRILOGY AND A RECAP OF EVERY FILM ILM HAS EVER WORKED ON. EXQUISITELY WRITTEN WITH LOTS OF PHOTOS. AN ABSOLUTE MUST FOR SPECIAL EFFECTS ENTHUSIASTS!

LBK41 \$10.00

STAR WARS: THE ESSENTIAL GUIDE TO VEHICLES AND VESSELS

THIS EXHAUSTIVE FULLY ILLUSTRATED BOOK FEATURES DETAILED INFORMATION ON THE MOST IMPORTANT VEHICLES, SPACESHIPS, AND BATTLE MACHINES IN THE STAR WARS UNIVERSE. INCLUDES SHIPS FROM SHADOWS OF THE EMPIRE!

LBK42 \$18.00

STAR WARS YOUNG READER BOOKS

WITH THE SECOND DEATH STAR GONE, DARK FORCES REMAIN LOOSE IN THE GALAXY. FIND OUT IF THE NEWLY FORMED REPUBLIC CAN WITHSTAND THESE TIDES OF EVIL!

L127A	THE GLOVE OF DARTH VADER
L127B	THE LOST CITY OF THE JEDI
L127C	ZORBA THE HUTT'S REVENGE
L127D	MISSION FROM MOUNT YODA
L127F	PROPHETS OF THE DARK SIDE

Price, each: \$3.99

STAR WARS COMIC COLLECTIONS

LBK22	STAR WARS: DARK EMPIRE
LBK24	TALES OF THE JEDI

Price each: \$14.95

STAR WARS: YOUNG JEDI KNIGHTS BOOK

LBK25	HEIRS OF THE FORCE
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Price: \$4.99

NEW PRICE

STAR WARS 1996 WIDEVISION DATEBOOK (5" X 7")

LPM11 Price: \$6.00



LPM11

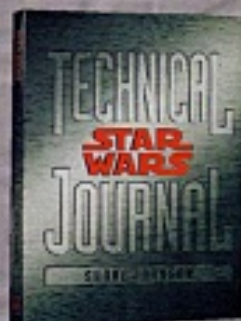
FIRST 100 HUNDRED COPIES SOLD WILL BE AUTOGRAPHED BY AUTHOR STEVE PERRY!



SHADOWS OF THE EMPIRE NOVEL

GET THE STORY THAT STARTED IT ALL, IN HARDCOVER 1ST EDITION. FIRST 100 HUNDRED COPIES SOLD WILL BE AUTOGRAPHED BY AUTHOR STEVE PERRY! FIRST COME FIRST SERVED!

LBK38 \$22.95



LBK29

STAR WARS TECHNICAL JOURNAL

HOW EXACTLY DID THE EMPIRE COME INTO BEING? WHO ARE THOSE STRANGE BEINGS WHO PATRONIZE THE CANTINA AT MOS EISLEY SPACEPORT? THIS BOOK TAKES AN IN-DEPTH LOOK AT: STAR WARS SPACECRAFT, EXOTIC LOCALES, HISTORIES OF THE REBEL AND IMPERIAL FORCES, THE EMPIRE, AND MORE, WITH EXTENSIVE PHOTOS AND ARTWORK AND SIX, EIGHT-PAGE, FOLD-OUT BLUEPRINTS!

LBK29 Price \$35.00

A GUIDE TO THE STAR WARS UNIVERSE

NEED TO KNOW ABOUT THE CHARACTERS, VEHICLES, PLANETS OR ANYTHING ELSE ABOUT THE STAR WARS UNIVERSE? IT'S ALL HERE IN ONE GUIDE.

LBK2 Price: \$10.00



LBK41



LBK42

DARK HORSE MOVIE ADAPTATIONS

NEWLY RE-COLORED COLLECTIONS OF THE CLASSIC COMIC ADAPTATIONS OF THE STAR WARS TRILOGY, WITH ALL NEW COVERS.

LBK33	STAR WARS: A NEW HOPE
	TRADE PAPERBACK
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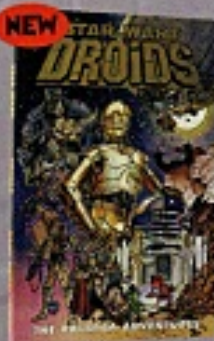
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SHADOWS OF THE EMPIRE

by Lukas Kendall

SCORING THE TRILOGY



Last time in "Scoring the Trilogy," Varese Sarabande Records and composer Joel McNeely were setting off on recording an orchestral "soundtrack" not to a movie but to a book, *Shadows of the Empire*. As you read this, the album should be in stores everywhere; as of this writing, a very exhausted Robert Townson, executive soundtrack producer at Varese, has returned from the Scotland recording and mixing sessions.

"It went spectacularly well!" relates Townson. "We were trying to pull off the impossible, in terms of the amount of time we had to prepare, and the size and scope of the project. It was a recording that involved 240 musicians, a 90-piece orchestra and a 150-piece choir." The original orchestral work by film composer Joel McNeely (*Iron Will*, *The Young Indiana Jones Chronicles*, *Terminal Velocity*) was recorded with the Royal Scottish National Philharmonic over two days. Townson notes, "We did 52 minutes of music in three sessions, [a session being three hours with a 15-minute break] which is astronomical." Portions were then premiered in a March 3 Glasgow concert with the same orchestra to a capacity crowd, along with classic film



McNeely scoring *Shadows of the Empire*.

music such as *Vertigo*, *Spartacus* and *The Bride of Frankenstein*. McNeely conducted and was called back to the stage for five ovations following an encore.


Describing the music is difficult, but Townson relates that McNeely's score—five months in the making—is "stylistically very diverse." Among the many pieces on the album fans will no doubt enjoy are the ten and a half minute "big finale cue," as well as a seven and a half minute Imperial City piece. Explains Townson of the latter, "At the beginning this is a very impressionistic view of the planet Coruscant, and then it kind of goes through shadings of exotic orchestration as the listener is guided through the atmosphere of the planet. Finally, as you see the Imperial City from a distance, the music slowly starts to build, until you start to enter the gates of the city and all hell breaks loose. You are in the home city of Emperor Palpatine and Darth Vader for the first time; it's beautiful, ominous and dark."

Featured in many of the tracks is a new ancient Imperial language created by Ben Burtt, Lucasfilm's legendary sound designer responsible for the sounds and languages of the original three films. Notes McNeely, "Ben came up with an ancient epic poem, the words from which I used for the lyrics of the music. The poem itself is very angry, very angular; I asked Ben to make the language Germanic with hard syllables, very harsh and guttural." McNeely then drew on the translated phrases of the poem for his music, taking them out of context to fit his compositional structures. The 150-piece choir sang Burtt's new language during the recording ses-

sions. "We mastered at Abbey Road Studios in England, we didn't even have time to return to the U.S. to master, we went straight from Glasgow to Abbey Road." Immediately after the March 3 concert, McNeely also had to go to Abbey Road, to start recording his score to the upcoming *Flipper* movie with the London Symphony Orchestra (the group that performed the original *Star Wars* trilogy music) on March 6.

Townson also had more work cut out for him: "I've also designed the project as an enhanced CD so I had a whole CD-ROM to design in a ridiculously short amount of time." An enhanced CD is the newest invention of the recording industry, where a regular audio CD is also encoded with CD-ROM information—it has all the music, and also multimedia information accessible by computer, at no extra charge. Only one other soundtrack has been done this way to date—John Williams's music for *Nixon*. Townson, who produces some 50 to 60 soundtrack albums a year at Varese Sarabande, is excited about the format's potential. "In doing this one it shows you so many possibilities for how this technology might enhance film music recordings, or any recordings for that matter," he says.

Included in the *Shadows of the Empire* CD is a veritable encyclopedia of project information: paintings by Drew Struzan and Ralph McQuarrie, almost 50 photographs of the recording sessions by Matthew Peak (a frequent Varese photographer and cover artist), screen shots from the Nintendo video game (out in October), the entire prologue from the book by Steve Perry, pages from the comic book from Dark Horse, pictures of the Kenner and Galoob toys, character designs by Michael Butkus, all the vehicle designs, and score manuscript pages in McNeely's own handwriting.

With *Shadows of the Empire* finally in the can, both McNeely and Townson are happy campers, with McNeely noting, "This is a great fantasy for me, I've never done anything like this." Townson reflects, "I guess if it wasn't for John Williams and the *Star Wars* films and Jerry Goldsmith and his scores in the '70s, I wouldn't be here producing albums right now. These were the films and scores that introduced me to the sound of a symphony orchestra." 

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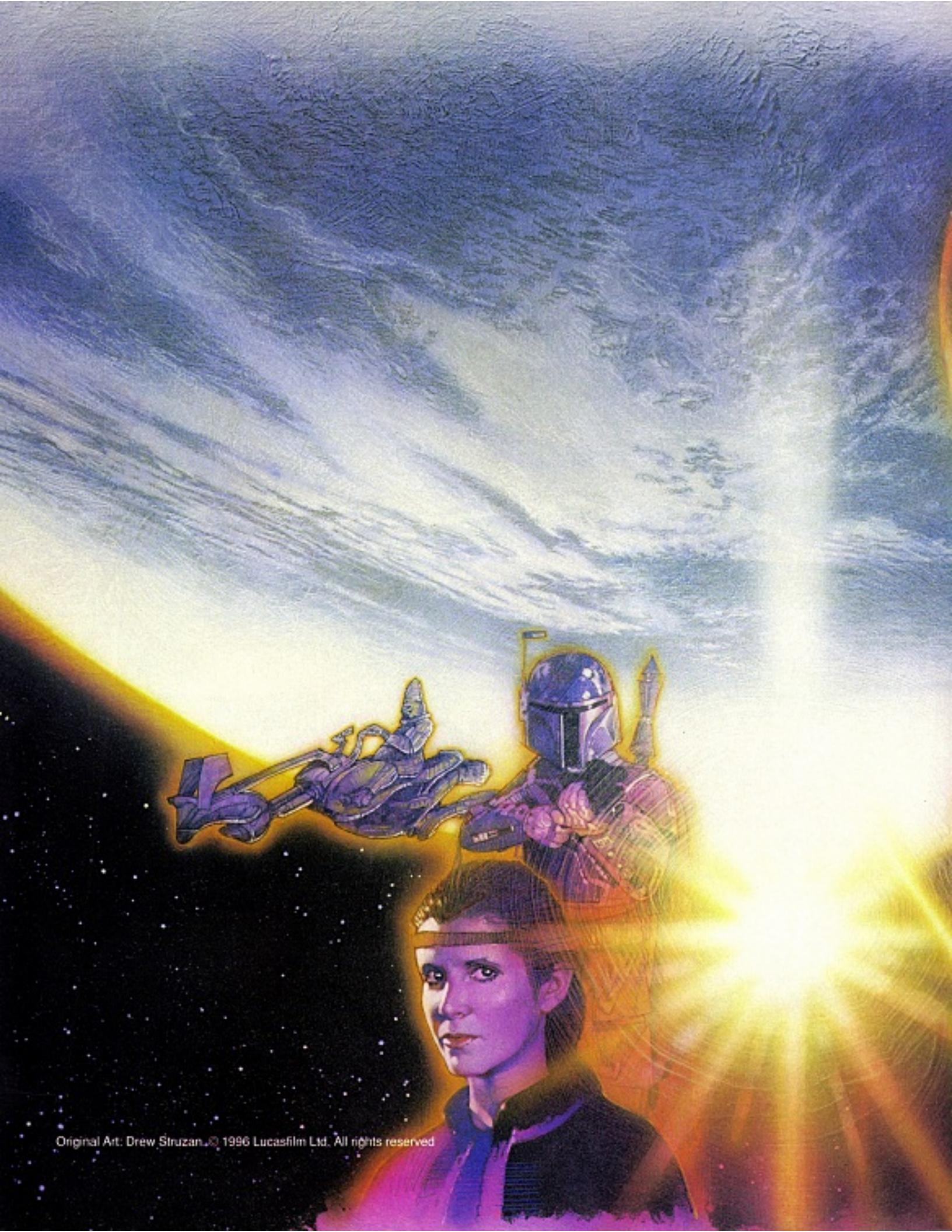
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INTO THE SHADOWS: A PROFILE OF AUTHOR STEVE PERRY

By Kevin Fitzpatrick

Steve Perry really wants to talk about his new novel, *Shadows of the Empire*. But there is something more pressing right now. A group of fifth and sixth graders in a small Oregon town are getting ready for Career Day. Along with the usual representatives (doctors, lawyers, firefighters) these students are especially eager to hear science fiction writer Steve Perry tell his story. The kids can count themselves lucky. Perry has put words in the mouths of some of the most famous characters in movie history: Batman, the Mask—and Luke Skywalker and Darth Vader.

For Perry, 48, this is the biggest year in his two decades of writing science fiction. After penning 30 paperbacks, he's tackling the most popular, universally recognized characters in the genre. Lucasfilm has asked him to fill in the gaps between *The Empire Strikes Back* and *Return of the Jedi*.

"I have to say, it was a lot of fun to write this book," Perry says. "Every time I brought Darth on-stage, I heard the voice. And the march music. Dum-dum. . . ." Perry knew this was a once-in-a-lifetime chance to dive into these characters, and he's loving every single second. Going into the project, he had both eyes open, and knew it would be more like a movie collaboration than the usual writing routine.

"What Lucasfilm told me was, they wanted to do a story about the 'dark underbelly of the Empire.' And I said, 'Like what? As opposed to the bright, shiny side of the Empire?'" jokes Perry.

Perry jokes about the project now, a year after turning the completed manuscript in to his old friend and editor at



Bantam Books, Tom Dupree. "They said they wanted to do a 'Godfather'-type of thing, because there has to be a Mafia someplace in the underground of the Empire." There were to be new good guys, new vehicles and a new villain: Xizor, the Dark Prince. "Lucasfilm came up with the name Xizor. I think it was Lucy Wilson, the director of publishing's idea. That started it." Xizor (pronounced *ske-zor*) was to be the new bad boy in the *Star Wars* galaxy.

But before Perry was asked to step up to the plate he had to pay his dues. His career path is a long and winding one, populated by *Aliens*, *Conan* and includes everything from short fiction to time-travel books for kids.

Southern Comfort

Perry is a transplanted Louisiana bayou boy, who hails from Baton Rouge. Some things to know about the journeyman writer: before he started writing professionally, he worked for five years as a physician's assistant. He dropped out of college at Louisiana State and moved to California to live as a hippie. As he neared 30, Perry thought he'd try writing in his spare time. In less than six months, he'd sold his first sci-fi story. "I was one of those people who said 'some day when I have time, I'll write,'" Perry recalls. "Then I realized I wasn't going to have time anymore. So I started writing on my lunch hour, Saturdays, late at night when everyone was asleep. I started writing short fiction first. Non-fiction for me was easier to do because all you had to do was get the information down right and put it into some kind of coherent manner and it was done. In fiction, I had to put it all together from scratch. It took more work."

He jumped into the growing sci-fi paperback trade of the late 1970s. His first book, *Tu-laremia Gambit*, came out in 1981. Perry calls it, "A bug novel. It's about a nasty bacteria that kills everybody. It got some nice reviews but didn't sell all that well. But it got me going. From that point I haven't looked back." Perry kept going,

and launched his own series, *Matador*, that stretched into eight Ace books. Somewhat similar to *Star Wars*, the series was about interstellar bodyguards who go up against a repressive confederation. Perry also had a run of what he calls, tongue-in-cheek, his "Conan fill-in-the-blank" days. Of the five Conan novels he wrote, among them *Conan the Fearless* and *Conan the Indomitable*, he only remembers them as "Conan the Back Taxes" and "Conan the College Tuition For My Son."

A chance meeting at a comic shop also helped his career. "When my son was young, I used to take him over to Pegasus Comic Book Store to pick up the comics he ordered," Perry says. "The guy behind the counter was Mike Richardson. This was about 15 years ago when we first talked, and he found out I was a writer. Well one day, I looked up and he was rich and famous and publisher of this empire (Dark Horse Comics). He'd gotten the rights to do the *Aliens* series. I did several of those novels for him. Now, we're doing a script based on Chris Warner's comics series, *Black Cross*. Mike is trying to sell it as a movie and it looks like it might go."

On to Star Wars

Perry was busy with several different projects when he was called by Bantam senior editor Tom Dupree in late 1994. Dupree had been Perry's editor when he wrote the novelization to *The Mask* the year before. He wanted to know if Perry was interested in taking a crack at a *Star Wars* book. "I never thought about doing a *Star Wars* novel before, because I thought they'd be real hard to get and you'd have to know a whole bunch about the universe to write one," he says. "But Tom said, 'here's the deal, it's going to take place between *Empire* and *Return of the Jedi*, and no one else has gotten to play in there.' I thought that was terrific, because I like the characters. It would be fun to do. I wouldn't have to know all the stuff that happened after *Jedi*. At this point, Darth and the Emperor are still alive. And I've got the usual gang, everyone except Han."

The job would be formidable, because the *Shadows of the Empire* project would cross over with many Lucasfilm licensees. Perry was told this right away. "Before I started working on the novel, I went to Skywalker Ranch," he says. "It was delightful, it's an amazing place. Someone said to me it looks like a giant Methodist Youth Camp, and it does. It's like a bunch of Victorian buildings in the middle of nowhere." This November 1994 meeting would lay the groundwork for the entire Lucasfilm *Shadows* publishing plan. "It was a lot of fun," Perry recalls. "I didn't meet George Lucas, but I did meet with the people who head up Lucasfilm Publishing. Howard Roffman, Lucy Wilson, Allan Kausch, and Sue Rostoni. Several of the artists were there. About 12 or 15 of us sat around a big conference table and talked about what we wanted to see in this book. They had come up with a one-page springboard. Just a general idea, some character names, and a feel for what they wanted to do. I've done a lot of television—*Batman*, *Gargoyles*, things like that—so the process of doing collaborative creation is you sit and take notes and let people throw out ideas. You listen and shoot some of them down. Some you like. Since I knew this was going to be the kick-off for a big multimedia project, I wanted to get everybody's approval. So when the game guys say they need a sequence that will look really cool, well yeah, I can find a place for it. That was the motorcycle sequence. Anything really visual is going to show up in the video games, or the role playing games."

The Plot Thickens

At the first summit, Perry went prepared with a list of characters he wanted to work with, and scenarios to pitch. "I talked about the specifics of what they all needed, what looked good," Perry says. "I'm not an expert on video games, so I asked (LucasArts) if they wanted mountains or trees, or whatever. We got all this going in. Not everything could be put into the book, some things that would work well in the games or comics wouldn't work well in the book."

The story was to be about events between the second and third movies. This territory had been previously off-limits to licensed *Star Wars* authors. They had to content themselves with stories set way before or after the trilogy; not Perry. He could use the core characters in a specific time period. "Lucasfilm pretty much gave me free reign as long as I could keep it interesting," he says. "I was told by the people who had access to the research, that that time period could be six months to a year, depending on how it was laid out. And we could get away with not having Solo delivered directly to Jabba's palace." Perry speaks to the fact that previously established *Star Wars* lore has Jedi occurring approximately one year after *Empire*. "It is essentially several





Writer Steve Perry relaxing at home with one of his hobbies.



months, and I was vague on that deliberately," he says. "We didn't want to step on the toes of any fans that think differently."

The subject matter—Imperial skullduggery and a galaxy-wide crime syndicate—opened up new avenues for Perry to explore. The main character would be the newest villain in the canon, Xizor. Perry reveals that similarities that have been drawn between Xizor and *The Godfather's* Don Corleone are accurate. "He's not like Marlon Brando but more like a young Al Pacino. He isn't old, used up, and afraid. He is still on the way up, like Pacino in *Godfather II* or *III*. He's running the business, and running it hard. I wanted him to be powerful, relatively evil, but at the same time he has to have reasons to be doing what he's doing." A colorful villain was spawned.

Perry also dreamed up two more key figures in *Shadows*: Dash Rendar, a smuggler pilot cut from the same cloth as Han Solo; and Guri, a human-like droid that is just as deadly as Boba Fett. "I knew we didn't have Solo anymore, and that he serves a purpose in the story. So I wanted to come up with a character that is like Solo, but not. Dash is basically very much like Solo's brother, has the same general look and attitude. The game guys just jumped on Dash, they wanted someone to do the Solo stuff because he's very big in the games." Every villain needs a doppelganger, and Xizor was to have Guri. She's like Pamela Lee crossed with Bruce Lee. "She is my drop-dead gorgeous blonde, the ice queen," Perry says. "I thought she would be interesting. There was a precedent for her in one of the books, but not the movies, of human-like droids."

Answering Questions

The writer wanted to get his hands on Luke and Vader the most. He also looked around at what previous *Star Wars* writers had done with the series, and looked for gaps and holes in the continuity. He brought a fresh perspective to the book, as well as addressing ongoing *Star Wars* questions. "There were things that we knew had happened during that (post-ESB) period that I wanted to speak to," Perry explains. "For example, we knew Luke got a new lightsaber from someplace. And in one of the books or comics somewhere, it said he built it himself. So I wanted Luke to build a lightsaber. One of the biggest complaints I hear about Luke—and I get it all the time—is that he's whiny. Whenever something happens to Luke, he whines about it. But by the time he shows up in Jabba's palace in *Return of the Jedi*, Luke has got his act together. He's a whole lot closer to being a Jedi Knight. How did that happen? From the end of *Empire* and falling out of Bespin, and the time he shows up on Tatooine. That needed telling."

Other questions that Perry felt needed answering included the following. At one point in *Empire*, Luke drops 30 or 40 feet off an Imperial walker. Why didn't he break something? Well, he used the Force to slow himself down. That makes sense. Or where did Leia get that bomb she carried into Jabba's palace? How did she get the Bousssh disguise? All these things are questions that you don't need to know the answers to, but on the other hand, are interesting to know."


While Perry relied on fans for some ideas, he also utilized a stack of reference material to write *Shadows*. "There's a certain amount of referential material you have to put into a book like this," he says. "Lucasfilm made notes, and Bill Smith was very helpful. I used Bill Slavicsek's *Guide to the Star Wars Universe*, that's a good book. And a whole bunch of West End Games books, Ralph McQuarrie artwork, even pages of *Tales From Jabba's Palace* by Kevin J. Anderson."

Mission Accomplished

"When we first started this outline I wasn't sure I could use Darth Vader," Perry says. "I wanted to very much, but since there was another villain, I didn't think I'd be allowed two. I wanted to have that play off between the two. And Tom says 'Sure we have Darth, let's use him because nobody else has been able to.' The only other time you saw him was in flashback. I always thought it would be interesting to make Darth Vader have some real desires, rather than just a mustache-twirling villain. Put some foreshadowing in there."

After the November 1994 meeting, Perry went home to Oregon and started to write a 50-page outline of what *Shadows* would cover. That took a month to finish, then was sent off for approvals. "In order for this to work for all the licensees, I had to come up with a very extensive outline that was going to be the basis for everything," he recalls. "The book was supposed to be the flagship, and everything else was coming out right after that. But the outline for the novel is what we sent to all the licensees." After the outline was given the green light, Perry wrote *Shadows* in three months, turning it in by March 1995. He jokes, "I may not be good, but I'm fast!" The Lucasfilm community was thrilled with the book, and both fans and licensees have anxiously awaited the April publication.

The Rewards

Perry says he had such a great time writing *Shadows*, he hopes to write more *Star Wars* novels. "I put my bid in to write the novelizations for the next three *Star Wars* movies. No one's come pounding on my door yet, I think the line forms at the left and goes around the Equator." Until then, he is waiting for some of the cooler *Shadows* spin-offs. "I'm really looking forward to the soundtrack to *Shadows*, with music by Joel McNeely," he says. "This is the guy that did the music for *Young Indiana Jones*, so it should be pretty good. I want to hear Xizor's Theme! And the toys... Dash action figures. I'm hoping the Lucasfilm people will send me some, otherwise, I'm going to have to go out and try and find them myself." 

Kevin Fitzpatrick is a New York freelance writer and editor. He profiled Joe Johnston last issue.





STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper

CREATING THE *SHADOWS* COMIC BOOK

Finally, after a yearlong buildup, *Shadows of the Empire* is upon us—and generating as much excitement as a brand new *Star Wars* movie would. Dark Horse's primary involvement in the *Shadows* event is the debut of the six-issue comic series *Star Wars: Shadows of the Empire* this month, with a creative team that includes writer John Wagner (*Star Wars: Boba Fett*), penciller Kilian Plunkett (*Aliens: Labyrinth*), and inker extraordinaire P. Craig Russell (*The Fairy Tales of Oscar Wilde*). To provide a bit of insight into the making of the comics series, I spoke with Plunkett and Dark Horse editor Peet Janes recently.

Dark Horse has had great success in the past adapting movies to the comic-book medium. With *Shadows of the Empire*, the opportunity and challenge was to "adapt" a movie that would never exist, and at the same time introduce fans to a portion of the *Star Wars* canon that had heretofore been locked away from view. Editor Janes talked about the uniqueness of creating this comic series: "The greatest thing about working on *Shadows* is that there is no underlying story that has already been told. We have not been given the restrictions of having to mimic the feel, dialogue, or specific scenes from a visual creation that has already been released. Lucasfilm has basically invited us over to George Lucas's toy box, and said, 'Let's play!' This is not to say that we have no restrictions on the story content; since the comic is just a part of a much more massive release, we must coordinate between Lucasfilm and its other licensees for much of the new material to be created. Rather than being a restriction, though, this is more like a wider range of playmates. Every other licensee that I have been dealing with is as excited about this as I am, and we all stand to benefit from it greatly. All the more so if we work together to create a seamless project."

Janes continues: "Even though we're working with a story for which

most readers already know the ending, we all are excited about the opportunity to explore this long-closed portion of the continuity, and challenged to do it in a way that *Star Wars* fans will approve of. When you get right down to it, Lucasfilm is taking a big gamble on their licensees. This is the gateway project to the re-release of *Star Wars* and the new trilogy, and it could mean an immense payoff in the form of eager new fans."

The sheer breadth of material related to *Shadows of the Empire* that will be available during the summer of 1996 will hopefully allay most fans from lamenting the fact that it will be at least two years before the first of

the new *Star Wars* movies makes an appearance in theaters. In the meantime, the creative minds involved with the various *Shadows* releases have done well in capturing the feel of the movies. As Janes sees it, "both Steve Perry's novel and John Wagner's comic script take advantage of the style that George Lucas used so well for the films: a hectic pace, scenes of high drama punctuated with a moment's worth of comedy, and a range of characters which allow any fan to find at least one that they can sympathize with."

Artist Plunkett has a keen understanding of the mythological scope as well as the humorous digressions of *Star Wars*, from having been involved in the pencilling of *Shadows* for almost a year now, as well as having produced some of the most memorable *Star Wars* covers for Dark Horse's *Droids* series over the last two years—but first and foremost from being a fan long before that. "Lucasfilm tends to like to see stories that are very mythic. The tone that seems to work best with *Star Wars* is the sort of doomed, portentous *Empire Strikes Back* thing. And it seems that since *Dark Empire*, that has been the direction that, not just the comics, but most *Star Wars* fiction has taken—everything all very heavy and important. That's actually kind of why I enjoyed doing *Droids*, because it was just one of the few things that, [while it] wasn't poking fun at *Star Wars*, it was pointing out that at least 50 percent of the movie's appeal was the fact that it was just fun. *Shadows of the Empire* is still very much an adventure story, and it has the sweeping epic feel to it, but it does have a few lighter moments, more so than recent *Star Wars* comics."

He continues: "The novel has its moments as well. I think that Steve Perry has tried to be true to the tone of the movies as much as possible. [John Wagner's laconic wit] lends itself to certain characters, given the way that a character like Boba Fett never says more than two words every half-hour. John can just pick two words that are either so out of context, or almost like a James Bond-style pun, that it's just funny. He's also scripted moments of comic relief. He's done things to not detract from the drama of what's going on, but just to counterpoint it. Most of the humor is just in what people say, [whereas] there are scenes coming up in the last issue [of the comics series], where the droids fly the *Falcon* unaided, that is just broadly comic."

There are certain aspects regarding the world of *Shadows of the Empire* that will indeed be unique to the Dark Horse comics series. According to Janes, "when the entire *Shadows* project began, Lucasfilm turned to Dark Horse to be the primary visual focus of the project. In some cases, Lucasfilm created visual reference, up to and including maquettes of characters. In other cases, a great deal would be left to the capable hands and brain of Plunkett. Plunkett has a great sense for the design of the *Star Wars* universe, and has contributed greatly to the continuity with his designs." Whereas preliminary designs for the central new *Shadows* characters, including main new haddie Xizor, were provided by Lucasfilm, Plunkett did get to design many of the less important characters—those that show up primarily just in the comics, such as the swoop riders, Big Glizz, and Howzmin—from scratch, and had a lot of fun doing it.

Plunkett was excited about working on the project: "I'd read [a draft of] the novel before I'd gotten the comics script, and that in itself was kind of interesting, just to see the differences and the sort of approach [John Wagner had] taken. The novel, just because fiction tends to lend itself better to the inner thoughts of characters, has a lot more in the way of people sitting around and thinking things, and you just can't do that in a comic, so John just started writing all these action sequences. There are scenes that take place in the comic that, while they don't contradict what's in the novel, are not in any way described in the book, and they deal mainly with the bounty hunters; [basically] anything that involves fast-moving objects and explosions—because that's what John is really good at."

Was it difficult or limiting in any way working under the constraints



Finished color pages from the new *Shadows* comic.



laid down by Lucasfilm? According to Plunkett, no. "Going into it I knew so much about the characters and I knew where it started and where it had to end, [so that] by its very nature it was going to be slightly limited. In fact, some [parts of the comic script were] stuff that I wouldn't have thought of, and that were a little more dynamic and better suited than a direct adaptation of the novel would have been." Plunkett added some comments about working with Lucasfilm specifically: "There are licensed comics and then there are licensed *Lucasfilm* comics. [Lucasfilm is] very, very careful. I suppose the right thing to say would be they just *care*. They certainly keep a closer eye on what's going on than most other licensors seem to. The parameters of what you can do are very clearly set. Going into any Lucasfilm book, especially *Star Wars*, you know before you even begin that there are certain things that you will do and certain things you won't do. Once you resign yourself to the nature of the project, then it's obvious that there isn't going to be any gratuitous violence, there isn't going to be any nudity or harsh language. Not that those things *have* to be there to make something good, but you have a certain idea of what to expect. I don't think that a *Star Wars* comic is any more or less violent than an average comic. In fact it's probably less violent than a mainstream superhero book."

Boba Fett seems to be just about everyone's favorite *Star Wars* character, and *Shadows of the Empire* provides the widest stage he's ever had to perform on. According to Janes: "Since the comic series is focusing on a different element of the story than the novel, look forward to seeing many things that are only hinted at in Steve Perry's novel. The comics will spend a great deal of time focusing on Boba Fett as he struggles to rid himself of the awful prize of Han Solo. As we follow the seamy underworld of the *Star Wars* universe, we'll see that the criminal element extends far-reaching tendrils, from the farthest backwater planets to the Emperor's chambers on Coruscant." So what's with Fett's universal appeal? Janes puts it this way: "[Boba Fett] is the first truly gray character in the black-and-white, good versus evil *Star Wars* universe. Yes, he's bad in the eyes of Han Solo and the Rebel Alliance, but when you get right down to it, he's only doing it for the money. The continuity has hinted that he has some kind of score to settle with Solo, but otherwise, he's just a professional. Nothing personal."

One of the more interesting elements in the *Shadows* comics series is that throughout, Fett maintains a quirky "dialogue" with the carbonite-encased Han Solo. Janes stresses that "we were careful to limit the amount of revelation about Boba Fett, as the mystery of the character is his central appeal. Nevertheless, Fett's character is most certainly expanded upon, and the comic series should certainly please his fans." And if *Shadows* were to some day be made into a movie? "The only change I would suggest," according to Janes, "is that they make it Boba Fett's shining moment in the spotlight, and attempt to create a flow between the ruthless character that we see in *Empire* and the relative dolt that we see in *Return of the Jedi*."

Fett is one of Plunkett's favorite *Star Wars* characters as well, although he admits to not being as devoted about him as a lot of other fans. He ran into some special problems initially when he began drawing the first issue of *Shadows*: "There was very little reference for Boba Fett when I started the thing. I ended up sculpting my own [Boba Fett] helmet, because the planes where his cheekbones are so strange, that you can make them up, but it just doesn't look right. So I sculpted this thing myself, then I saw a new model kit that's come out, where whoever did it, they must have had access to the suit itself, because it's absolutely perfect. The sculpture I have of Fett's face is very much my version of the helmet; it's got a plane that slopes down in the front that's a little more medieval looking."

The process of editing a comic-book project is sometimes not the dream job most fans would picture it as. Much of an editor's time is spent in the pursuit of endless paper shuffling and cutting of red tape. For Janes it was no different: "When I picked up *Shadows* from [previous editor] Ryder Windham, one-and-a-half-issue's-worth of pencilling was complete, along with five scripts. After shuffling through the scattered paperwork, I was able to grasp the reins of the project, milk a great deal of high-speed work out of the letterer and colorist, and get the book back on schedule. I had been included in *Shadows* launch meetings since the project had begun, and was thus familiar with the project when it was assigned to me."

There have been some problems with the project along the way, most caused by the unfortunate bump in the road caused by the editorial transition. Some problems have led, thankfully, to fortuitous circumstances. Janes elaborates: "Kilian Plunkett was originally signed on to pencil and ink the series. However, by the time that the project was assigned to me, he was signifi-

cantly behind schedule. Since we cannot compromise the ship date of this series in the slightest, it quickly became apparent that Kilian needed an inker so that he could concentrate on the pencils. Fortunately, P. Craig Russell suddenly became available, and has since taken on the inking duties, thus bringing this critical project back on schedule."

Plunkett had completed the pencils for the first two issues before Russell came on board to ink. Plunkett's initial reaction to this decision was mixed: "You can't exactly complain if you're being inked by Craig Russell. I've looked at his stuff since I was about 14, and there's this unattainable level of proficiency. You just look at the stuff and you think to yourself 'I'll never be able to do that.'" He goes on to talk about the mechanics of marrying pencils and inks: "When you see [Russell's] inks, and you see how simple they are . . . it has certainly been a learning experience in what you *don't* have to put in. It doesn't mean being lazy in any way, it's just paring stuff down to its bare essentials. On the first issue, we'd never worked together before, and he was coming into this thing relatively cold, whereas I'd been looking at *Star Wars* reference for months at this stage. I could look at the pencils and sort of see where things were going to be in the inks, you know just details, nuts and bolts and rivets and such, but they weren't actually there, and he was coming at it from a completely different direction of just stripping away what didn't need to be there, just keeping some strong shapes and simple designs. When I saw the inks for the first issue, I thought 'My God, what's happened here!' But I think he's begun to figure out a little more of what I was trying to do, and now that I know he's inking, I've changed the pencilling style very slightly, in that I'm not putting in as many of the things that probably won't get inked anyway, and I'm also trying to make the pencils a little tighter. I really don't envy anyone trying to ink some of the pages from the second issue, because they were pretty rough."

"I don't think that the difference in style will be significant [between issues #1 and 3]. Hopefully, things have started to mesh a little better. Ideally, I'm improving with each issue and figuring out what I can do better than I did in previous scenes. Hopefully by issue #6, if you're really looking closely, you will see certain things have become easier. The emphasis may switch from being 100 percent accurate with all the little rivets on an X-wing's wing to conveying the speed of an X-wing. It's just a very slight shift in priorities."

Look for the six-issue *Star Wars: Shadows of the Empire* series from Dark Horse Comics, beginning with the first issue on sale May 7, 1996!



Shadows has *Slave 1* like you've never seen it before!



On-location: Tatooine

by Jon Bradley Snyder

Rick McCallum and David West Reynolds explore exotic prequel possibilities in Tunisia



Tunisian art director Taieb Jallouli, who worked on *Raiders of the Lost Ark* in 1980, led the team to these otherworldly sand formations in an area that was inaccessible until a recent road was built.



High above a chasm, this eerie abandoned city still keeps watch over the remote mountain passes near Algeria.



A ksar, or fortified granary, is made up of individual chambers called ghorfas. This kind of architecture will be part of the look of Tatooine in the prequels.



This abandoned ksar is under consideration for a ruined settlement on Tatooine.

When Lucasfilm producer Rick McCallum needed to do new location scouting in Tunisia last December the first thing he did was contact David West Reynolds. No one had kept records during the location shooting of *Star Wars* in 1976, and many of the remote locations went completely undocumented. Thanks to his April 1995 expedition to Tunisia, Reynolds was now the world's leading authority on the Tatooine location sites. McCallum read the piece in the *Star Wars Insider* three days before leaving on the scout. He then called Reynolds and with characteristic bluntness stated, "We are going to Tunisia to scout locations for the *Star Wars* prequels and we need your help."

A few days after the phone conversation a plane ticket arrived for Reynolds in the mail. Soon he was departing for the city of Tunis to meet up with McCallum, prequel production designer Gavin Bocquet and prequel production supervisor David Brown, all veterans of one of the longest continuous location shoots of all time—the first three seasons of *The Young Indiana Jones Chronicles* (almost three straight years of shooting!). Along with Tunisian art director Taieb Jallouli, who worked on *Raiders of the Lost Ark*, they would all pile into a Land Cruiser and, in Reynolds's words "range across Tunisia's amazing landscapes for the next week and a half, in search of another planet."

For a moment forget everything you've heard about computer graphics and digital special effects. Discussion of the *Star Wars* prequels can become so weighted down with talk about technological advances in special effects that one

is left with the impression that the new films will be completely generated by a bank of Silicon Graphics work stations. In fact, location shooting will be the cornerstone of the prequels. "George Lucas was keen on using real geography as the basis for images of other worlds," explains Bocquet. "Digital effects may be used to enhance locations, but as with the previous trilogy, the location's strength will be its grounding in reality."

The creative process regarding settings for the new story is quite fluid. McCallum and Bocquet are currently considering sites in India, Iceland and the former Soviet Union. According to Bocquet some photos have already been sent back to Lucasfilm and are being examined for conceptual design. The location work they do now ultimately will aid in the creation of a final shooting script. (That's where Tunisia comes in. Tatooine will play a role in the prequels. New location scouting will ultimately help define that role.)

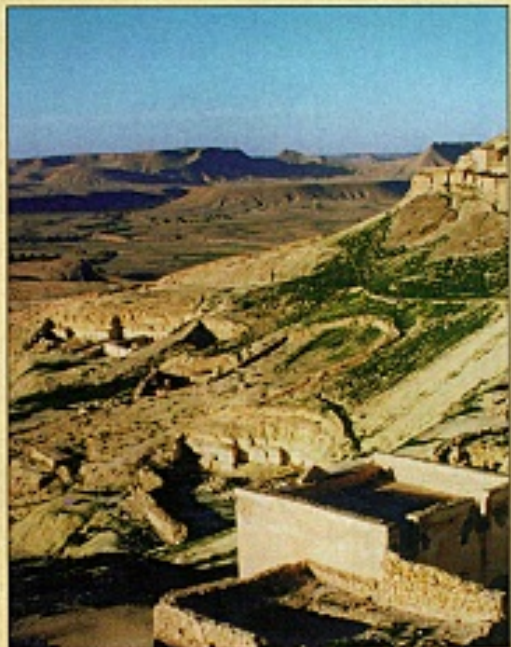
McCallum was interested in finding as many locations as possible from the original film in addition to scouting sites that had never been seen before. As he led the crew on what seemed like a wild goose chase in the desert, Reynolds began to feel pressure to prove his worth to the expedition. Just when they seemed hopelessly lost in the Sahara, Reynolds came up over a dune and revealed the site of the fiberglass krayt dragon bones he had discovered eight months earlier. "It's just possible," McCallum remarked jokingly at the time, "that you weren't a complete waste of money."

Reynolds went on to lead them to the island of Djerba where they revisited





Producer Rick McCallum collects footage at a "very Tatooine" Esar complex that the reconnaissance team would have missed without archeologist Reynolds in the lead.



Though it looks like a matte painting, this mountain city is real, standing deep in the remote wastes of southern Tunisia.



Reynolds added another original *Star Wars* filming site to his list of discoveries when he unexpectedly spotted Ben Kenobi's home in a desolate part of the Island of Djerba. Nowadays there are bicycles parked out front instead of Luke's landspeeder.



Reynolds and McCallum also rediscovered the lost location of the "outskirts of Mos Eisley" seen briefly when Luke's landspeeder zooms overhead. The area is now overgrown and looks very different, although the structures (part of an ancient mosque) still stand just as they were in the movie.



In front of the Mos Eisley Cantina, Reynolds and McCallum display a "trophy" of the expedition: a dew-back tether ring from *Star Wars* found in a 20 year old junk heap!

the Mos Eisley sites. McCallum and company also took joy in teasing "Mr. Archaeologist" Reynolds, when they discovered set dressings, like the entrance door to the Cantina, that Reynolds had missed on his previous expedition.

One fiberglass ring was particularly puzzling. Reynolds identified it as a dewback tether ring that hitched outside the Cantina door. No one believed him until Reynolds produced a movie still that proved it. McCallum was aghast. "Are your colleagues aware of how *desperately* ill you are?" he exclaimed, sarcastically implying that David now knew *too* much about Tatooine.

One surprise discovery that David spotted was the site of Ben Kenobi's home. Although it's supposed to be set in the desert, the actual site is on Djerba, within throwing distance of the ocean. From the angle in which it was filmed, the ocean is not in view, although anyone standing there can hear the pounding surf nearby. (Anyone who has read the *Shadows of the Empire* novel knows that Ben's house figures prominently as a setting in the book.) Whether it is utilized in the new films remains to be seen, but for now one of the last important Tatooine location sites has been located.

For possible new locations the team concentrated on southern Tunisia. Traveling high into the mountains near Algeria they surveyed many long-abandoned cities. One city hung over a deep chasm, clinging to the very edge of a cliff wall. Reynolds describes it as "a haunting isolated place, built like battlements rising out of living rock...one of the most amazing sights I have ever beheld."

"We found some local architecture styles that were very interesting and

hadn't been used on the first film," said Bocquet. One such style was from a series of fortified Berber granaries made up of individual vaulted chambers called "ghorfas" stacked up to five stories high and arranged around courtyards. Sights like this had simply been too remote when *Star Wars* was filmed in 1976. "A lot of places we went to on this trip weren't accessible 20 years ago. In 20 years the country had opened up quite a lot."

After the trip McCallum departed for Morocco to supervise and produce the next *Young Indy* episodes *Tales of Innocence* and *Curse of the Jackal*, which are filming in Erfoud, Ouarzazate, the Atlas Mountains, and Marrakesh. Bocquet resumed his preliminary production design work for the prequels. Reynolds went back to the states to put the finishing touches on his Ph.D. in archaeology. (Which makes him "Dr." Reynolds from now on.)

"David was very useful to us, as well as being a nice chap. It's very useful to have someone who has that knowledge of civilization and history," said Bocquet. McCallum on the other hand noted that Dr. Reynolds was indeed insane, a sick and demented *Star Wars* fan who needed deep psychological help to get through this difficult time. Fans can be content with the fact that the history and civilization of the new *Star Wars* films are now that much closer to being a reality. 🌌

Dr. David West Reynolds will be giving a multi-media presentation called "Return to Tatooine" on Friday July 5th at this year's San Diego Comic Con.



The Unsung Collectible: Star Wars Magazines

By Jon Bradley Snyder

Star Wars-related magazines is an area of collectibles so vast and so sprawling that nobody knows exactly how many exist. There are literally thousands of magazines, both foreign and domestic, with Star Wars-related cover stories and feature articles—and that's just from the first three films. The recent sonic boom of fan interest in the last couple years has spawned a new wave of Star Wars magazines.

Unfortunately renewed interest in Star Wars has made the price of Star Wars collectibles rocket to the moon. But the area of magazines has stayed firmly planted on the ground. It's simply a fact that no one is ever going to pay as much for a copy of Carrie Fisher on the cover of *People* as they would for a diecast TIE bomber.

For people who simply enjoy collecting, searching for Star Wars magazines offers the thrill of the hunt without denting your pocketbook. Sure, there are many Star Wars mags, such as issues of *Cinefantastique*, *American Cinematographer*, and *Cinefix* that can set you back \$10 or more. But for every one of them there a hundred stories in titles

like *Dynomite*, *Time*, and *Teen Word Find* that can be had for dirt cheap.

The best part about it is that there is no definitive list of Star Wars magazines. Not even Steven J. Sansweet, from whose vast Star Wars library most of these photos were taken and without which this article would not be possible, has an all-encompassing bibliography of Star Wars mags. Who knows, you might find an old dental journal with a picture of Darth Vader holding a spin drill that no one has ever heard of.

Start with flea markets, garage sales and old bookstores. If you are lucky your city might have a yellow page listing for "Magazines—Used and Rare." Any magazine in 1977, 1978 or 1980 is a good bet.

This article is by no means all inclusive. What I've listed here is just a sample of the most notable non-film, non-science fiction, English language, general interest Star Wars related cover stories from magazines released during the time of the first three films. Use it as a rough guide to get started.

BANANAS #63 1983

Cover: "Scenes We Won't See in Star Wars III"
Lots of dumb Star Wars jokes including "Darth Vader's Diary."

Conservative Digest August 1980

Cover: "Empire Strikes Out"
Story about why Ronald Reagan wanted former President Ford on his 1980 campaign ticket. Cover shows Ford as Grand Moff Tarkin and Henry Kissinger as Darth Vader.

CRACKED #173 NOVEMBER 1980

Cover: Yoda sleds through the Hoth battle scene.
One of the best Star Wars humor mag covers.

CRACKED #174 December 1980

Cover: "The Empire Strikes It Rich!"
More great John Severin cover art. (not shown)

Dirt Bike October 1977

Cover: "The 300 Automatic-Husky's Weapon for the Motocross Star Wars"
Nothing Star Wars on the inside, but oh what a cover!

Discover August 1984

Cover: "Computerizing the Movies"
Painting of George Lucas holding a lightsaber on the cover. Oh what a difference 12 years has made for computer graphics. For a good laugh read this article and then watch *Jurassic Park* again to see how far we've come.

Disney News Spring 1987

Cover: "George Lucas Shares his Galaxy"
A story about Star Tours with a rare cover photo featuring a clean shaven Mr. Lucas.

Dynomite #44 1977

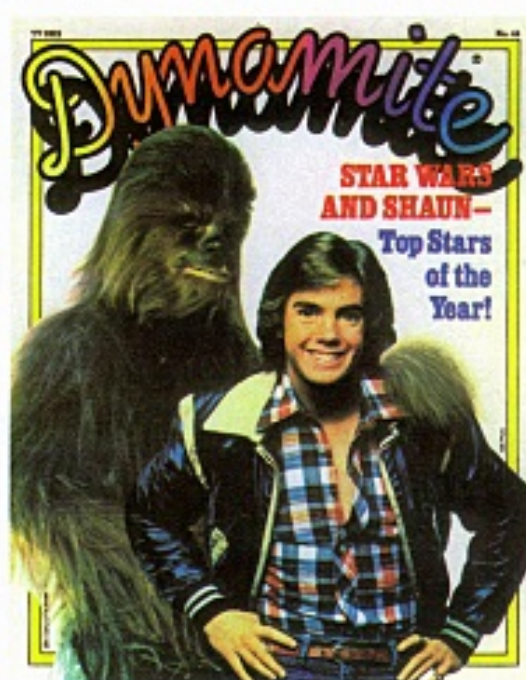
Cover: "Star Wars and Shaun—Top Stars of the Year!"
One of the best Star Wars covers ever: Chewbacca with his hand on Shaun Cassidy's shoulder. Priceless.

Electric Company Magazine April/May 1983

Cover: "It's Yoda"
Learn to read with Yoda, the reading master.

Electric Company Magazine Dec./Jan. 1984

Cover: "The Ewoks, Star War's Furry Heroes"
Inside is a kid's guide for visiting Endor! (not shown)



FILM COMMENT August 1983

Cover: Alec Guinness
A profile of Alec Guinness and an article called "The Right Strikes Back," about how *War Games*, *Blue Thunder*, and *Return of the Jedi* glorify war. (not shown)

FOOM #21 1977

Cover: "Science Fiction Special"
FOOM was a Marvel fan mag in the 70s. This issue has a great *Star Wars* cover and an interview with *Star Wars* comic scripter Roy Thomas.

GALLERY March 1978

Cover: Not a *Star Wars* cover
This is an upscale nudge mag that includes an interesting piece called "Harlan Ellison blasts the *Star Wars*," in which the respected author articulates his famous anti-*Star Wars* stance. (Ellison reportedly enjoyed *The Empire Strikes Back* a couple years later.) (not shown)

Geo June 1983

Cover: "Movie Magicians: The Masters of Special Effects"
Cover has an excellent head shot of C-3PO.

Hot Doc #31 1984

Cover: "Cute Creatures from the Movies"
E.T., Yoda, Wicket and Gremlins together for the first time in this ground breaking article.

INTERVIEW June 1977

Cover: Not a *Star Wars* cover
Features four rarely seen black and white photos taken right before *Star Wars* was released of Hamill, Fisher and Ford in their street clothes. (not shown)

JACK AND JILL October 1980

Cover: "Yoda, the Yedi Master in *The Empire Strikes Back*"

For some reason this kids magazine misspelled "Jedi" on their front cover and put "Yedi" instead.

Loz June 1983

Cover: "Father of the Jedi"
Bio piece on George Lucas by his biographer Dale Pollack who wrote *Skywalking*.

MAD #220 January 1981

Cover: *The Empire Strikes Back*
Cover shows a classic Alfred E. Neuman Yoda.

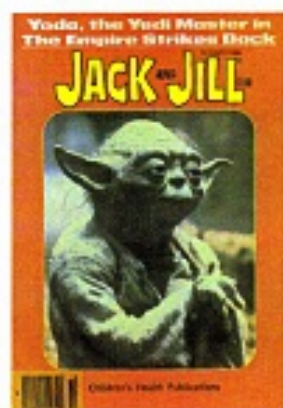
MAD #242 October 1983

Cover: "Mad Unmasks *Return of the Jedi* and *The A-Team*."

Cover has Mr. T as Darth Vader.

Media & Methods Nov. 1977

Cover: *Star Wars*
Cover features neat original painting. Article called "Star Wars: Nostalgia in Hyper Drive," examines why *Star Wars* works as a cultural phenomenon. It inexplicably claims that Alan Dean Foster has already completed the first draft of *Star Wars II*. A related article about teaching science fiction in the classroom is illustrated by photos of Micronaut toys "reading."





NATIONAL ENQUIRER 6/21/83
Cover: "Top Psychiatrists Explain Surprising Reasons Behind the Amazing Appeal of Jedi" Believe me, if you are reading this right now then you know a lot more about the appeal of *Return of the Jedi* than "Top Psychiatrists."

NATIONAL REVIEW 4/1/88
Cover: "Everything You Always Wanted to Know About SDI" Inside is an article about Strategic Defense Initiative called "Making America Secure."

NEW DIMENSIONS June 1991
Cover: "Star Wars Strikes Back" A cover story about Patriot missiles using Strategic Defense Initiative technology. (not shown)

PIZZAZZ October 1977
Cover: "It's Darth Vader with the Ultimate Weapon... A Can Opener!" Has short *Star Wars* article and an exclusive Marvel *Star Wars* comic.

PEOPLE 7/18/77
Cover: "Star Wars: The Talented Folks (All under 40) Who Gave Us C-3PO and the Summer's Box Office Sizzler."

Cover photo has C-3PO on Tatooine. Inside is a story about all the major participants in *Star Wars*. (not shown)

PEOPLE 6/9/80
Cover: "Star Wars Strikes Back" A cover shot of Yoda with an article about Frank Oz.

PEOPLE 7/7/80
Cover: "Empire's Fab Four" A cover photo with the four major stars from *Empire* in costume; Billy Dee Williams profile inside. (not shown)

PEOPLE 8/14/78
Cover: "Star Wars Strikes Again: Unhand that Girl, Darth Vader! The Force Is Still with Carrie Fisher and the Boys as the Sequels Begin." Cover photo looks like Vader is strangling Carrie Fisher, who is profiled inside. Has great photo of Carrie Fisher with Shaun Cassidy.

READ 5/18/77
Cover: "A Few Friendly Faces Welcome You to a Weird World" Nicely designed two-color cover.

READER'S DIGEST Sept. 1977
Cover: "All About Star Wars" RD cashes in on *Star Wars* mania with this reprint of a *Time* magazine article. Confusing cover design makes it look like it's the "Star Wars Sex Test."

ROLLING STONE #322 7/24/80
Cover: "Slaves of the Empire" Article full of hip irreverent quotes from the four principals of *Empire*. Great photos of the *Star Wars* stars in their civilian outfits.



ROLLING STONE #400/401

6/21/83

Cover: "Star Wars Goes on Vacation"
Inside is "George Lucas: the Rolling Stone Interview."

SCIENCE DIGEST June 1980

Cover: "R2-D2 Stars Again in Wars Sequel"
Cover asks "Will a Robot Displace You, Too?" Hard news or crass commercialism? You decide.

SUPER 8 FILMMAKER Volume 8

1980

Cover: "Candid Interview: Empire's Director Irvin Kershner"
Beautiful cover painting of Kershner.

SUPERMAG #10 1980

Cover: *The Empire Strikes Back*
Just another petteen 70s mag, but this one has a Mark Hamill mini-poster.

TEEN WORD-FINDS February (no year listed)

Cover: Outer Space Special! Darth Vader and words-finds? More evidence (if you needed it) that *Star Wars* penetrated every aspect of our society.

TIME 5/19/80

Cover: "The Empire Strikes Back!" Has famous Arisman Darth Vader cover painting.

TIME 5/23/83

Cover: "Star Wars III, Return of the Jedi: George Lucas & Friends Wrap It All Up"
Nice cover painting.

TOUR OUT 6/3/83

Cover: "Return of the Forces of Evil"
The cover of the British magazine portrays Margaret Thatcher as Darth Vader. Inside is a review of *Return of the Jedi* entitled "Revenge of the Teddies."

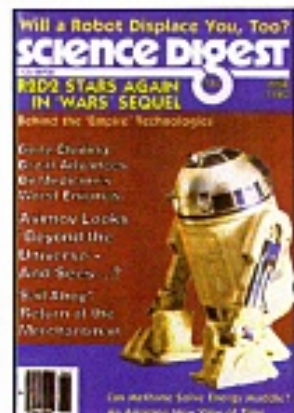
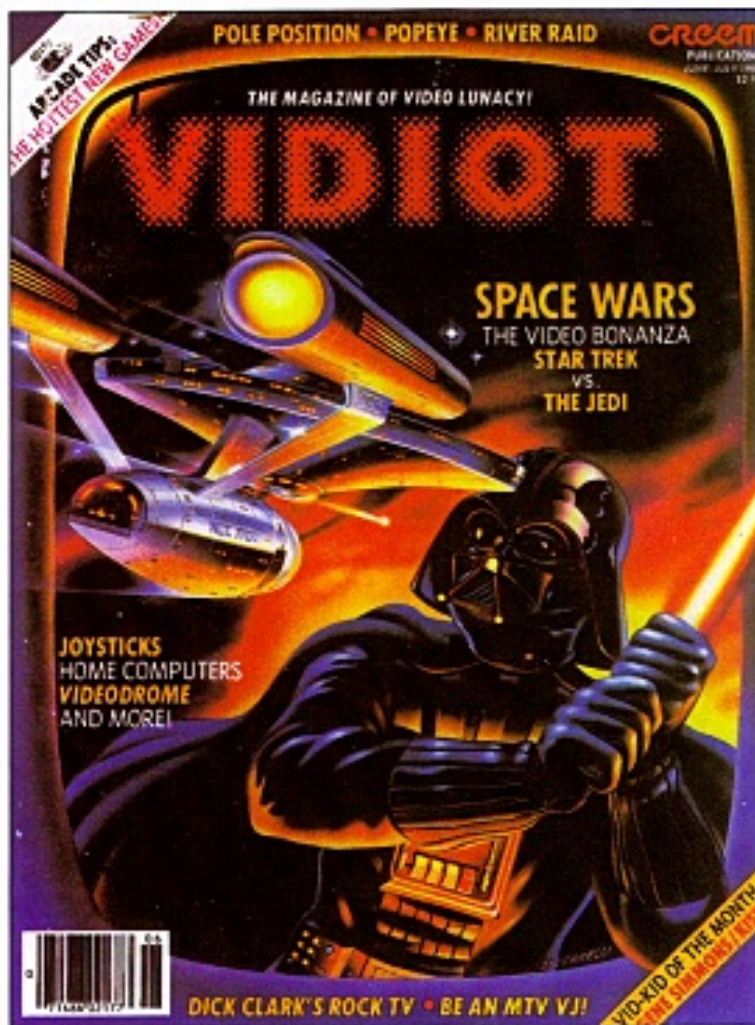
US 6/20/83

Cover: *Return of the Jedi*
Story with George Lucas and

all the stars of *Jedi*. Includes a great photo of actor cum carpenter Harrison Ford adjusting power tools in his workshop. (not shown)

VAMOR June/July 1983

Cover: "Space Wars, the Video Bonanza, *Star Trek* vs. The Jedi"
Awesome painted cover of Darth Vader attacking the starship *Enterprise*. Inside is photo of Gene Simmons of Kiss playing a Defender machine.



STAR WARS INSIDER



made for kids. Kenner was not appealing to collectors—there weren't collectors back then. They were appealing primarily to 6- to 14-year-old boys. If you look at Disneyana, which has been around for 70 years, you see doctors, lawyers and professionals, men and women in the work force, who now have some substantial disposable income buying Disney stuff. You're starting to see that in *Star Wars*. For the next trilogy, I believe there will be a greater range of collectibles—including fine art—and the toy business is shifting to more hi-tech items with voice, sound and light chips. At the same time, for the new trilogy, just like the first, *Star Wars* will once again appeal to the younger audience so we'll start to see some of the kid stuff that was so much fun years ago like the bed sheets, and," he says with a laugh, "my favorite—Darth Vader baby booties—these little blue-knitted booties with a Darth Vader head on them! I think we'll be seeing the *Star Wars* market expand."

When he isn't touring the country making appearances at science fiction conventions, Steve is hard at work on two new books. The first, which he has compiled for editors at Ballantine/Del Rey is *Quotable Star Wars* scheduled for release early next year. "We've put the quotes in an organized way that's going to be fun. This will be the definitive quotable *Star Wars*." The second book, for release the fall of '97, is a much more massive undertaking, and is something the fans have been asking to have for years.

"I'm writing a coffee table book entitled the *Star Wars Encyclopedia*. It will be about 400 pages with 600 full-color illustrations. It will be the A to Z of *Star Wars*. This is being written from the point of view of maybe 20 years after the final battle in *Return of the Jedi*. We take these things as if they really happened and write it so we reference events rather than books or comic series."

After 20 years, Steve Sansweet's journey with *Star Wars* has come full circle. Although as avid a fan and collector as years ago, Steve now adds the distinction of being an official Lucasfilm employee traveling to conventions across the country, writing new books on the *Star Wars* phenomenon, continuing his collectibles column in the *Insider*, and consulting with Lucasfilm Licensing on new products that will someday be highly prized collectibles. Instead of *Star Wars* influencing him, he is now influencing the world of *Star Wars* and giving back to something which he says has richly rewarded his life. Although his interest may keep his head in the stars, Steve has his feet firmly planted on the ground. "I realize that I but toil in George Lucas's vineyards," he says with a smile. "I'm sort of like my good friend and fellow collector in Japan, Eimei Takeda, who has printed up a set of business cards that read: Eimei Takeda, *Star Wars* Servant. That's the philosophy I live by."

May The Force Be With You!



Dan Madsen

Catch Steve Sansweet at the following conventions (this schedule is subject to change):

- June 2—Los Angeles Science Fiction & Comic Con, LA, CA
- June 20-23—Dragon Con, Atlanta, GA
- June 29—StarCon, Pasadena, CA
- July 5-6—San Diego ComicCon, San Diego, CA
- Aug. 10-11—GenCon, Milwaukee, WI
- Aug. 30-31—World Science Fiction Con, Anaheim, CA

The 12 Days of *Star Wars*

On the first day of *Star Wars* the princess sent to me—a Rebel in an X-wing.

On the second day of *Star Wars* the princess sent to me—two Obi-Wans and a Rebel in an X-wing.

On the third day of *Star Wars* the princess sent to me—three Y-wings, two Obi-Wans, and a Rebel in an X-wing.

On the fourth day of *Star Wars*, the princess sent to me—four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the fifth day of *Star Wars* the princess sent to me—five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the sixth day of *Star Wars* the princess sent to me—six tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the seventh day of *Star Wars* the princess sent to me—seven Ewoks fighting, six Tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the eighth day of *Star Wars* the princess sent to me—eight B-wings flying, seven Ewoks fighting, six tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the ninth day of *Star Wars* the princess sent to me—nine Star Destroyers, eight B-wings flying, seven Ewoks fighting, six tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the tenth day of *Star Wars* the princess sent to me—ten A-wing fighters, nine Star Destroyers, eight B-wings flying, seven Ewoks fighting, six Tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the eleventh day of *Star Wars* the princess sent to me—eleven Jedi training, ten A-wing fighters, nine Star Destroyers, eight B-wings flying, seven Ewoks fighting, six Tauntauns running, five strong Wookiees, four calling droids, three Y-wings, two Obi-Wans and a Rebel in an X-wing.

On the twelfth day of *Star Wars* the princess sent to me—twelve R2 units, eleven Jedi training, ten A-wing fighters, nine Star Destroyers, eight B-wings flying, seven Ewoks fighting, six tauntauns running, five strong Wookiees, four calling droids,

three Y-wings, two Obi-Wans and a Rebel in an X-wing.

Mike and Matt Spencer
Castile, NY

...I have been disappointed in the lack of coverage on the new Indiana Jones movie in your magazine. All that I have learned from your magazine is that Jeffrey Boam (*Last Crusade* screenwriter) is writing a script based on George Lucas' story. Is the movie going to be called *Indiana Jones and the Last Continent*? Will it be set after World War II? Will Sandra Bullock and Kevin Costner be co-starring in it?

Why doesn't your magazine sell Indy merchandise anymore? In your catalog you only had one page of Indy merchandise, and you don't even sell them anymore.

I know that all the talk of the new *Star Wars* movies is very important right now, and that most articles will be about that, but don't forget Indy. Since your new magazine started you've only had one feature on him. Please do something about it. Don't get me wrong, I love *Star Wars*, but I like Indy just as much and would like to see more of him in your magazine.

I also wish to know whether a detailed history of Indiana Jones and list of the episodes of *The Young Indiana Jones Chronicles* are available. If they are, please send them to me since it would be a tremendous help to my Young Indiana Jones timeline. And lastly, could you please answer a question which has been annoying me for a very long time: how many languages does Indy know, and what are they?

Please don't take this letter the wrong way. I am a big fan of *Star Wars* and your magazine. I just wanted to voice my concerns.

Tim Mason
Mosman NSW, Australia

Dear Tim: Since the new Indiana Jones movie is in such an early stage there isn't much to report on yet. I can however tell you that the working title is *Indy IV*, since the title has not been set yet and no casting beyond Harrison Ford has been determined. Lucasfilm has not released any information regarding plot details or the time period for the script. However, we will continue to bring you the latest info in Rick McCallum's update each issue. We are planning on more extensive Indy coverage and retrospectives in future issues and you'll notice our new Indiana Jones hats in this issue of the Jawa Trader catalog.—ed.



SCOUTING THE GALAXY

Yet again we try to clear up our huge backlog of mail by attempting to answer your most burning questions.

Dear Scouting:

I would like to know where and how to get a replica stormtrooper uniform and how much it would cost. I was thinking of getting a stormtrooper helmet, but would like the uniform to go with it.

Steve Elwin

Groveland, Massachusetts

I assume you aren't referring to a Halloween-type costume such as the one Rubie's is currently selling. Any of the other uniforms that you see are unauthorized and inauthentic.

When the trilogy was new, there really wasn't a collectors market like there is today, and no one could produce such a uniform at a price that would sell. That's all changed. Don Post/Party Professionals has been marketing an exact replica Darth Vader mask that retails for a suggested \$1,200. There are other similar projects in the works, including full-size Darth Vader and stormtrooper mannequins duplicated from the originals in the Lucasfilm archives.

I've also seen incredibly realistic fan-made uniforms that would pass muster on any set, so you might try to fabricate one yourself based on the extensive photos now available.

Dear Scouting:

I live in Belgium where *Star Wars* collectibles are rather hard to find. I've noticed that many items from Europe and Asia are cheaper than American stuff. But when I went to California I saw some Dutch, German, French, Italian, Spanish, Portuguese, Korean and Japanese *Star Wars* novels for very high prices (such as \$75 for a Japanese version of Timothy Zahn's *Dark Force Rising*). New American paperbacks were about \$7 while in Belgium they cost twice that amount. Why the great difference? Also, do you know whether the novels exist in Arabic, Russian or Chinese?

Mark Derrin

Wilrijk, Belgium

The cost of collectibles is based on many factors, one of them being scarcity. Because the U.S. is such a large country with one predominant language, it's a lot harder to find foreign-language *Star Wars* novels here than in Europe, where many languages are spoken. Why don't you work out on-going trading partnerships with American collectors who would love to trade their \$7 American paperbacks for the more (to them) "exotic" books you find so easily in Europe?

We're not aware of any authorized novel

translations yet in the languages you ask about, but how about Czech, Danish, Hebrew, Hungarian, Polish and Swedish?

Dear Scouting:

Around 1983 or 1984 I acquired a 30-page "story treatment" entitled *Star Wars: Fall of the Republic*. It is copyright 1983 by the author, John L. Flynn, and appears very authentic down to the *Star Wars* typeset logo. Have you ever heard of this and what is it worth?

A few other questions: Will there be *Shadows of the Empire* action figures? Where can I find out more about the oft-mentioned *Star Wars* convention at Disney World? Finally, I remember seeing an article about new offerings from the makers of Bend-Ems, including a Bith musician and cardboard playsets. Were they ever produced?

John G. Browning

Plano, Texas

The so-called story treatment is one fan writer's view of how the first trilogy should start, and has been sold—often deliberately—by some dealers as a "top secret" Lucasfilm document. It's a fun read, but worth what it cost to reproduce: about a couple of bucks.

The new *Shadows* action figures from Hasbro/Kenner will include arch-villain Prince Xizor and scoundrel/hero Dash Rendar. The official *Star Wars* Summit '96 will be at California's Disneyland this November and at Florida's Disney World a year later. Just Toys is no longer making new *Star Wars* items and the Bend-Ems line extension you refer to was never produced.

Dear Scouting:

Could you get an answer as to why Kenner never created action figures for two very popular characters from *Star Wars*—Grand Moff Tarkin and a Cantina band member? There were so many figures created for lesser characters.

Michael A. Martinous

Providence, Rhode Island

An excellent question to which Kenner has no solid answer. The Grand Moff character was a human being (played by the late Peter Cushing) who was killed off at the end of the film, so he might not have a lot of play value, was one thought at the time. (Yet Greedo, with about a minute of screen time, is immortalized in a figure.) And there was a gaggle of Cantina creatures that would have made great figures. But don't despair, since the *Star Wars* renaissance has Kenner producing new trilogy figures. Both Tarkin and a Cantina band member are on the list of possibilities.

Dear Scouting:

Is an "actual" lightsaber or "blaster-type"

weapon available to buy?

Nick D. Ngo

San Jose, California

The good news is, almost. While there have been lots of bootleg prop replicas for years—with some unscrupulous dealers claiming they were authentic props—Icons, a new Lucasfilm licensee, is about to produce an entire line of authenticated prop replicas direct from the originals at the Lucasfilm Archives. Details about pricing and availability should be ready soon.



A replica of a lightsaber

Dear Scouting:

I just purchased my very first new Kenner *Star Wars* figure: Darth Vader. The joy that flooded my body was immense. But why is Luke Skywalker so muscular? He looks like He-Man, yet in the movies he is always kind of wimpy (in body structure).

I also want to know how much a *Star Wars* toy I own is worth. It's a snowspeeder in die-cast metal approximately 4-inches long with a Tonka/L.F.L. copyright.

Alexander Parise

Druento, Italy

When Kenner executives first showed a group of *Star Wars* licensees photos of their new action figures, they joked that Han Solo got his new build by working out on a Soloflex, a U.S. brand of body-building machinery. Some folks don't like the new bodies, others love them. But you've got to realize that action figures today are a far cry from the way they were when the *Star Wars* line practically launched the business in early 1978.

As for your snowspeeder, I'm a bit perplexed. Kenner released a carded die-cast snowspeeder 4-inches long in 1980-1981, but that was before Tonka bought Kenner (and was itself later acquired by Hasbro). Mint on the card, its price range is about \$45 to \$65, dropping to about one-third of that mint but loose. If you have a version that was remade years later it could be worth more—if its original packaging is intact.

Dear Scouting:

I'm curious as to the value of my prize *Star Wars* collectible. I've got an ad—framed and sandwiched in glass—clipped from the May 22, 1977 *Seattle Times*. It measures 14 x 24 inches.

Daryl Swart

Oroville, Washington





You've got a nifty piece that uses the rare art from the *Star Wars* half-sheet painted by Tom Jung; it differs in many respects from his Style A 1-sheet. In addition, the ad pre-dates the opening and the stir caused by the film. Still, it's a newspaper clipping and while it's a treasure to

you—and that is the true value of any collectible—on the open market I'd be surprised if it brought more than \$10 or \$15.

Dear Scouting:

In the *Star Wars* Decipher card game a few main and important characters were left out. And there isn't any Death Star card so it's impossible to move ships to the Death Star location. Didn't the people over at Decipher consider that this makes no use for some cards?

Karl Evangelista

Panorama City, California

"The boy has no patience," said Yoda to the spirit of Obi-Wan Kenobi. Decipher says that all the current cards can be used, although some not as effectively as they will be when it releases expansion sets that will contain all the other cards that you're seeking.

Dear Scouting:

I have recently acquired a pair of *Star Wars* 45s, 20th Century Records' "Star Wars Main Title/Cantina Band" and Casablanca Record and Filmwork's Millennium "Star Wars Theme/Cantina Band/Funk." Both are mint, but I'm unable to find their worth in my available resources.

Page 111 of Tomart's Price Guide to Worldwide *Star Wars* Collectibles lists each record at \$10 to \$15.

Dear Scouting:

I'm just getting back into the *Star Wars* universe. I still have the majority of all my old toys and am buying up all of the newer items I can get my hands on. Recently I came across, in the Galoob Micro Machines line, a package that is Collection IX, but is labeled VII with the names of each ship wrong. Is this an uncorrected error that was ignored by the company or do I have a really rare collectible?

Chris McCollum

Moherly, Missouri

When scores of workers on an assembly line in China are packing tens of thousands of micro ships into mini packages, it's no wonder that—usually at the beginning or end of a particular run—someone occasionally puts the wrong items into the wrong package. A few of those slip through quality control. While some dealers and collectors disagree with me, I think a simple packaging error like this is funky but not worth any premium.



Dear Scouting:

Was there ever a playset for the Mos Eisley Cantina and the Lars homestead? Also, did they ever make a sandcrawler vehicle? How much would they go for?

Jesse Kankowski

Louisville, Kentucky

While there was never a Lars homestead playset (maybe Kenner feared that stormtroopers would flame it), there was both a Creature Cantina Action Playset (plastic base

with a cardboard backdrop, about \$75 to \$150) and an earlier Sears exclusive Cantina Adventure Set (all cardboard, but with four figures including the "wrong-size" Blue Snaggletooth, about \$250 to \$400 complete). Kenner also made a large Radio-Controlled Jawa Sandcrawler (\$200 and up).

Dear Scouting:

Why are Turkish bootleg figures on cards that read "Star Wars Uzey" so expensive? Why are bootlegs so valuable?

Peter Van Boven

Piedmont, California

Beats me. Most bootlegs aren't expensive at all, and often can't be given away. The Turkish figures seem to be an exception, possibly be-

cause enough were produced to make a market but not enough to satisfy demand. Also, some action-figure collectors thought they had seen it all and had every variation when the Turkish (and also Czech and Russian) bootlegs showed up. But just a complete collection of every authorized figure on every language and card variation would number well north of 2,500 by some calculations.

Please send your questions and comments about collectibles to SCOUTING THE GALAXY, Dept. SWI, P.O. Box 291609, Los Angeles, CA 90029. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

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Searching for that one item to complete your collection? Interested in finding a pen pal? Now you can place an ad in our classified section. Ads are \$20.00 for placement per issue. You have three lines of type per ad, approximately 150 characters. Print or type your ads clearly. The fan club is not responsible for errors and may edit your ad to fit our limitations. The club reserves the right to refuse any ad for any reason. If you are advertising a CATALOG, you MUST send a sample copy of the catalog with the ad before placement is approved. BEWARE: The *Star Wars Insider* is not liable or responsible for any product or service printed in the classified section. Ads received will be placed in the next possible issue.

FOR SALE

Rare *Star Wars* collectibles. California Originals ceramic tankards. For description and price, send SASE to Warner Springs 3 South 371 Chestnut Cr. Warrenville, IL 60555-2646.

POSTER-NBC poster; pre production; art work quality mounted frame 24 X 24. Bids solicited. Write P.O. Box 635, Lyncroft, NJ 07738

E.S.B. or R.O.J. Widevision Chrome card sets \$125 each, mini poster sets \$45 each, both \$160 ppd, Bruce Fick P.O. Box 360 / Downtown Station, Syracuse, N.Y. 13201

Free list of *Star Wars* Collectibles, figures, weapons, trading cards & rare items. Send two stamps to: The Glass Onion 1301 Frontier Friendswood TX 77546.

Return of the Jedi Burger King glasses, complete sets of four, mint. Include. U.S. shipping, \$45.00. Money order or check with request to: John Bradley, 4072 Garden Ave., LA, CA 90039.

STAR WARS, Indiana Jones books, mags, photos. Private collection from old days. Send SASE to: L.S. Cowan, P.O. Box 5276, Orange, CA 92613.

Star Wars 1977 Series 1 Trading card set with stickers \$95.00, 1977 Series 2 - \$60.00; STAR WARS MASTERVISION SET - \$65.00, Return of the Jedi unopened box - \$60.00; X-files Series 1 & 2 sets - \$20.00 ea. Babylon 5, Uncut card sheet - \$20.00; U.S. Funds - Sci Fi Card Co. 348 Wilson Ave. Trento, Ont. Canada M3H - 159 416-398-9400, FAX 416-225-1614

WANTED

WANTED!! I am a devoted *Star Wars* fan and I am looking for pen pals of all ages from all over the world who like *Star Wars* and Indiana Jones! I am 17. Write to: Vera Mawrona 13 Frynis Street 146-71 Politia Athens, Greece





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